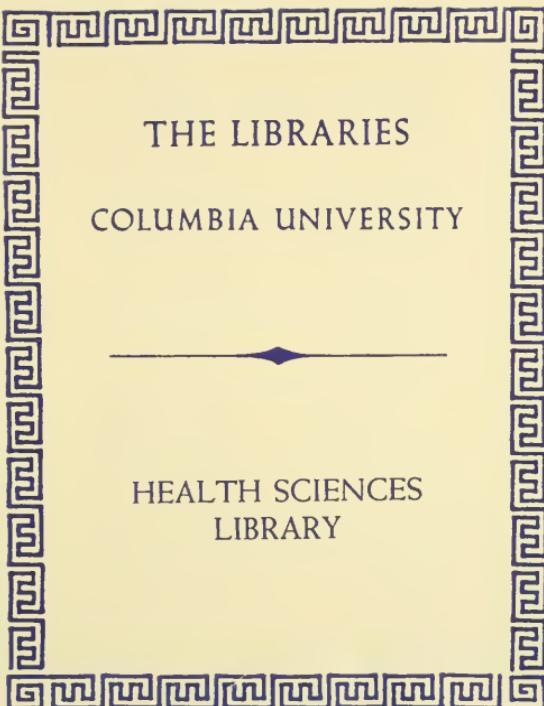


COLUMBIA LIBRARIES OFFSITE  
HEALTH SCIENCES RESTRICTED



HR02222035

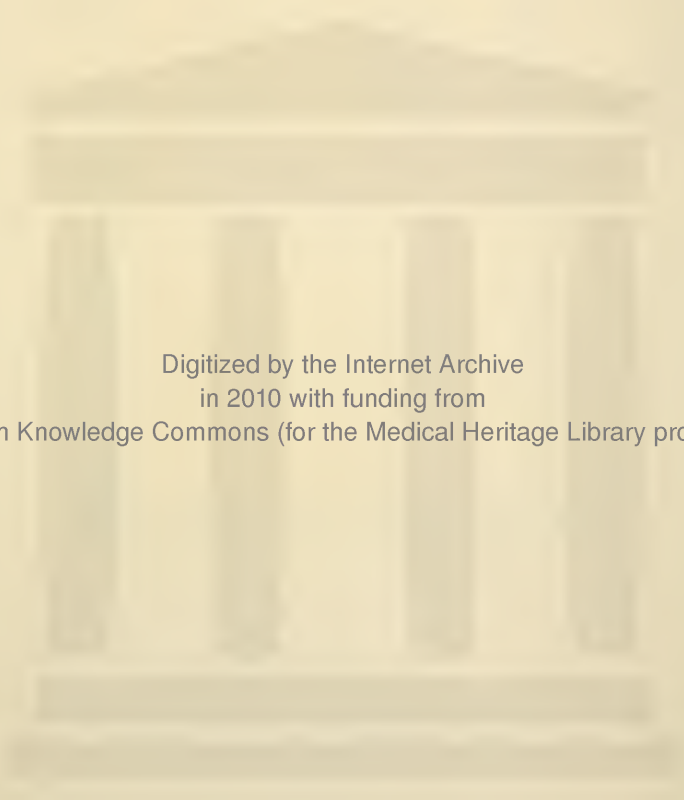


THE LIBRARIES  
COLUMBIA UNIVERSITY



HEALTH SCIENCES  
LIBRARY





Digitized by the Internet Archive  
in 2010 with funding from  
Open Knowledge Commons (for the Medical Heritage Library project)

*New York Institute for the Education of the*  
*Blind, New York*

FIFTY-FIRST

ANNUAL REPORT OF THE MANAGERS

OF THE

NEW YORK

INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1886.

LIBRARY

CLINIC OF PHYSICIANS AND SURGEONS

120 WEST 150TH STREET

NEW YORK

*Serial*  
*N*  
*51 at*  
*1885/86*

LUX ORITUR,

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:

THE BRADSTREET COMPANY,

279 BROADWAY.



FIFTY-FIRST

ANNUAL REPORT OF THE MANAGERS

OF THE

NEW YORK

INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1886.

---

LUX ORITUR.

“ And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them.”—ISAIAH xlii, 16.

---

NEW YORK:  
THE BRADSTREET COMPANY,  
279 BROADWAY.



## Board of Managers.

1887.

---

	<i>Terms of continuous service.</i>
ROBERT S. HONE, . . . . .	Since 1858
THEODORUS BAILEY MYERS, . . . . .	" 1863
JOHN TREAT IRVING, . . . . .	" 1863
JAMES M. McLEAN, . . . . .	" 1864
SMITH CLIFT, . . . . .	" 1866
WILLIAM WHITEWRIGHT, . . . . .	" 1866
WILLIAM C. SCHERMERHORN, . . . . .	" 1866
CHARLES DE RHAM, . . . . .	" 1867
FRANCIS A. STOUT, . . . . .	" 1868
FRED. AUG'S SCHERMERHORN, . . . . .	" 1870
PETER MARIÉ, . . . . .	" 1870
FREDERICK W. RHINELANDER, . . . . .	" 1874
FREDERICK SHELDON, . . . . .	" 1874
CHANDLER ROBBINS, . . . . .	" 1875
CHARLES E. STRONG, . . . . .	" 1876
PHILIP SCHUYLER, . . . . .	" 1878
TEMPLE PRIME, . . . . .	" 1880
JOHN I. KANE, . . . . .	" 1881
EDWARD KING, . . . . .	" 1884
EDWARD SCHELL, . . . . .	" 1885

## Officers of the Board.

---

ROBERT S. HONE.....*President.*  
JAMES M. McLEAN.....*Vice-President.*  
FRED. AUGS. SCHERMERHORN..*Recording Secretary.*  
WM. C. SCHERMERHORN.....*Corresponding Secretary.*  
WM. WHITEWRIGHT.....*Treasurer.*

---

## Standing Committees.

---

### *Committee on Finance.*

JOHN T. IRVING,                      WILLIAM C. SCHERMERHORN,  
EDWARD KING.

---

### *Committee on Supplies, Repairs and Improvements.*

SMITH CLIFT,                      FREDERICK SHELDON,  
CHARLES DE RHAM,              PHILIP SCHUYLER,  
EDWARD SCHELL.

---

### *Committee on Instruction and Music.*

FRANCIS A. STOUT,              CHARLES E. STRONG,  
CHANDLER ROBBINS,              JOHN I. KANE.

---

### *Committee on Manufactures.*

PETER MARIE',                      FREDERICK W. RHINELANDER,  
F. A. SCHERMERHORN,              TEMPLE PRIME.

---

The President shall be *ex-officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex-officio* members of the Committee on Finance.—(*By Laws.*)

## Officers of the Institution.

---

WILLIAM B. WAIT.....*Superintendent.*

---

WILLIAM A. HUME, M.D.....*Attending Physician.*  
JOHN H. HINTON, M.D.,         ABRAM DUBOIS, M.D.,  
  *Consulting Surgeons.*

---

### *Teachers in the Literary Department.*

MR. STEPHEN BABCOCK,	MISS C. BOOMHOUR,
MR. EVAN W. JONES,	MISS M. E. GUILLE,
MISS M. E. ROWELL,	MISS N. BOOMHOUR,
MISS L. L. GREENE,	MISS F. M. PRATT,
MISS L. A. ROGERS.	

---

### *Teachers in the Music Department.*

MISS H. A. BABCOCK,	MISS C. CONNELL,
MISS G. G. PORTER,	MISS M. V. D. SEE,
MISS N. B. PORTER.	

---

### *Teacher in Tuning Department.*

MR. H. COFFRE.

---

### *Teachers in the Industrial Department.*

MR. W. WATERBURY,	MR. D. MCCLINTOCK.
-------------------	--------------------

---

### *Upholstress.*

MISS A. SHERIDAN.

*Fancy Work Department.*

MISS L. A. HASKELL,	MISS H. M. RODNEY,
MISS A. HAMLIN,	MISS A. COX,
MISS N. BOOMHOUR,	MISS C. TOWNSEND.

---

*House Department.*

MR. WM. H. HARRISON, *Steward.*

<i>Matron,</i>	<i>Assistant Matron,</i>
MRS. M. ROBINSON.	MISS L. A. HASKELL.

---

*Juvenile Department.*

MISS A. HAMLIN,	MISS C. BOOMHOUR,
MISS C. TOWNSEND,	MISS N. BOOMHOUR.

---

*Reception Room and Fancy Work.*

MISS L. A. ROGERS,	
MISS A. HATCHMAN,	MISS H. RODNEY.

# REPORT.

---

*To the Honorable the Legislature of the State of New York :*

The Managers of the New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1886.

The whole number of pupils instructed during the past year was two hundred and thirty (230).

The health of the pupils has been good during the last year.

The report of the Attending Physician is hereto annexed.

The report of the Superintendent is also annexed.

The following is a statement of the moneys received and expended, and is respectfully submitted :

## *Receipts.*

Cash on hand September 30th, 1885 .....	\$6,467 99
From General Appropriations .....	49,047 19
From all other sources (Legacies, Counties, Interest, Industrial Department, etc.).....	32,302 91
Total.....	<u>\$87,818 09</u>

## *Expenditures.*

Provisions and Supplies.....	\$22,550 82
Salaries and Wages.....	24,289 01
Clothing, Dry Goods, etc.....	5,489 20
Fuel.....	3,524 89
Gas.....	1,228 28
Furniture and Fixtures.....	1,997 99
Repairs and Improvements.....	10,399 72
Insurance.....	549 73
Transportation and Traveling.....	603 82
Medicine and Medical Supplies.....	64 04
Taxes.....	2,977 00
Other Expenditures.....	6,735 60
Cash on hand September 30, 1886.....	7,407 99
	<u>\$87,818 09</u>

The report of the Treasurer, which is hereto annexed, makes a full statement of the receipts and disbursements of the Institution during the past year.

The following is a list of the legacies and donations which have been received from time to time by the Institution, since its organization and up to September 30, 1886:

## LEGACIES.

Miles R. Burke.....	\$2,000 00
Jane Van Cortlandt.....	300 00
Isaac Bullard.....	101 66
Elizabeth Bayley.....	100 00
John Jacob Astor.....	5,000 00
William Bean .....	500 00
Peter Gerard Stuyvesant.....	3,000 00
John Horsburgh.....	5,000 00
Elizabeth Demilt.....	5,000 00
Sarah Demilt.....	2,000 00
C. D. Betts.....	40 00
Sarah Penny .....	500 00
Sarah Bunce.....	500 00
Elizabeth Idley.....	196 00
Samuel S. Howland.....	1,000 00
William Howe.....	2,985 14
Margaret Fritz.....	100 00
James McBride .....	500 00
Charles E. Cornell.....	521 96
Charles E. Demming.....	50 00
Mrs. De Witt Clinton.....	200 00
W. Brown .....	465 00
Elizabeth Gelston.....	1,000 00
Robert J. Murray .....	500 00
Seth Grosvenor.....	10,000 00
Elijah Withington.....	100 00
Benjamin F. Butler.....	300 00
Frissel Fund.....	2,000 00
Simeon V. Sickles.....	6,561 87
Anson G. Phelps.....	5,675 68
Thomas Reilly .....	2,254 84
Elizabeth Van Tuyl .....	100 00
Thomas Eggleston.....	2,000 00
Sarah A. Riley.....	100 00

William E. Saunders.....	725 84
Thomas Eddy.....	1,027 50
Robert C. Goodhue.....	1,000 00
Jonathan C. Bartlette.....	190 00
Stephen V. Albro.....	428 57
John Penfold.....	470 00
Madam Jumel.....	5,000 00
Mrs. Steers.....	34 66
Thomas Garner.....	1,410 00
Chauncey and Henry Rose.....	5,000 00
Elizabeth Magee.....	534 00
John J. Phelps.....	2,350 00
Rebecca Elting.....	100 00
Regina Horstein.....	250 00
G. Martens.....	500 00
John Alstyne.....	10,320 44
Elizabeth and Sarah Wooley.....	5,984 83
Benjamin Nathan.....	1,000 00
Thomas M. Taylor.....	6,151 94
Simeon Abrahams.....	2,804 00
James Peter Van Horue.....	20,000 00
Caleb Swan.....	500 00
Mrs. Adeline E. Schermerhorn.....	10,000 00
Henry H. Munsel.....	3,396 32
Thomas C. Chardevoyne.....	5,000 00
William Dennistoun.....	11,892 77
William B. Astor.....	5,000 00
Benjamin F. Wheelwright.....	1,000 00
George T. Hewlett (Executor).....	500 00
Ephraim Holbrook.....	39,458 16
Mrs. Emma B. Corning.....	5,000 00
Eliza Mott.....	140 00
Mary M. Colby.....	595 86
D. Marley.....	1,400 00
Henry E. Robinson.....	6,000 00
M. M. Hobby.....	726 28
Eliza Mott.....	350 00
Caroline Goff.....	4,161 59
Simeon Abrahams.....	2,248 70
Catherine P. Johnson.....	530 00
Maria Hobby.....	1,187 68
Eliza Mott.....	650 00
J. L., of Liverpool, England.....	25 00

Eliza Mott.....	335 54
Daniel Marley.....	349 30
Emma Strecker.....	\$10,000 00
Interest.....	2,221 66—12,221 66
Eli Robbins.....	5,000 00
Margaret Burr.....	11,011 11
Mary Burr.....	10,611 11
George A. Dockstader.....	75 00
Mr. Roosevelt.....	10 00
Samuel Willetts, including interest.....	2,045 00
Augustus Schell.....	5,000 00
Samuel Willetts.....	1,000 00
James Kelly.....	5,000 00

Of the funds thus received, there were invested in United States Bonds, one hundred and fifty-eight thousand dollars (\$158,000), at par value, the actual cost of which was one hundred and sixty-nine thousand nine hundred and seventy-one dollars and ninety-one cents (\$169,971.91); and in New York City Stocks, twenty nine thousand dollars (\$29,000), at par value, the actual cost of which was thirty thousand seven hundred and twenty-two dollars and fifty cents (\$30,722.50).

There was also invested at interest in the Union Trust Company of New York City, the sum of thirty-four thousand three hundred and twelve dollars and seventy cents (\$34,312.70).

The balance has been used in erecting buildings or in making improvements for the comfort and convenience of the inmates of the Institution.

The Managers take pleasure in expressing their high opinion of the efficiency and faithfulness of the Superintendent, Mr. William B. Wait, who has for more than twenty years devoted himself to the interests of the Institution and to the welfare of the pupils.

Since the incorporation of this Institution, more than fifteen hundred pupils have been instructed, and rendered able either to support themselves or to contribute to their own support.

The Managers respectfully ask from your Honorable Body, an appropriation of two hundred and fifty dollars (\$250) for

each pupil, being the same amount which was appropriated last year.

They also take this opportunity to acknowledge the aid and support which your Honorable Body has always given to this very useful Institution.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

ROBERT S. HONE, *President*.

F. AUGUSTUS SCHERMERHORN, *Secretary*.

*City and County of New York, ss. :*

ROBERT S. HONE, of said city, being duly sworn, saith :  
That he is President of the New York Institution for the  
Blind, and that the above report, signed by him, is true, to the  
best of his knowledge and belief.

ROBERT S. HONE.

Sworn to before me, this 22d }  
day of December, 1886. }

HULBERT PECK, *Notary Public, N. Y. Co.*

Dr.

WM. WHITEWRIGHT TREASURER, IN ACCOUNT WITH THE NEW YORK INSTITUTION FOR THE BLIND,

FOR THE YEAR ENDING SEPTEMBER 30, 1886.

To Cash balance September 30, 1885.....	\$6,467 99	By Cash paid for Supplies.....	\$22,614 86
" Cash received from State New York.....	49,047 19	" " Salaries and Wages.....	19,616 73
" " State New Jersey.....	8,608 17	" " Clothing, Dry Goods, &c.....	5,489 20
" " County New York.....	7,673 90	" " Furniture and Fixtures.....	1,997 99
" " Kings County.....	1,434 68	" " Repairs and Improvements.....	10,399 72
" " Suffolk County.....	40 99	" " Traveling Expenses.....	603 82
" " Queens County.....	230 29	" " Mount Hope.....	3,173 00
" " Legacies.....	1,000 00	" " Croton Water.....	747 40
" " Donations.....	46 00	" " Gas.....	1,228 28
" " Rents—Mount Hope.....	400 00	" " Music and Instruction.....	2,026 15
" " Music and Instruction.....	253 33	" " Insurance.....	549 73
" " Clothing, Dry Goods, &c.....	401 69	" " Manufacturing Department.....	1,490 22
" " Sale of Manufactures.....	1,823 09	" " Petty Account.....	931 27
" " Interest.....	10,080 63	" " Mfg Depart't—Salaries and Wages..	1,627 92
" " Supplies.....	263 91	" " Clo., Dry Goods, &c.—Sal. & Wages.	3,044 36
" " Petty Account.....	1 00	" " Fuel.....	3,524 89
" " Repairs and Improvements.....	18 05	" " Mfg Depart't—Pupils' Account.....	109 56
" " Rebate on Taxes—Mount Hope.....	27 18	" " Music and Instruction—Pupils' Acct	235 00
		" " Steward's Fund Account.....	1,000 00
		Balance.....	\$80,410 10
			7,407 99
			<u>\$87,818 09</u>

Examined and found to be correct,  
November 26th, 1886.

WM. C. SCHERMERHORN, }  
JOHN T. IRVING, } Finance Committee.  
EDWARD KING, }

WILLIAM WHITEWRIGHT, Treasurer.

## Attending Physician's Report.

---

*To the Board of Managers of the New York Institution for the Blind:*

GENTLEMEN—In submitting to you my annual report, it affords me great pleasure to state that for the past year, the health of the Institution has been excellent.

It is indicative of the perfect sanitary condition of the Institution, and the thoroughly good house regulations regarding the pupils, that among so many inmates, there has not been a case of serious illness during the year. The cases under treatment have been of a minor character, resulting mainly from climatic changes and indigestion.

Respectfully submitted,

W. A. HUME, M.D.,

*Attending Physician.*

## Report of the Superintendent.

---

*To the Board of Managers:*

GENTLEMEN—

The number of pupils, September 30th, 1885, was.....	206
Admitted during the year.....	24
Whole number instructed.....	230
Reductions.....	14
Number remaining September 30, 1886 .....	216

The classification and course of instruction are as follows :

### KINDERGARTEN.

SUB-PRIMARY GRADE.—Reading, Spelling, Tables.

PRIMARY GRADE.—Reading, Spelling, Arithmetic.

INTERMEDIATE GRADE.—Reading, Spelling, Geography with dissected Maps, English History, Object Lessons.

SUB-JUNIOR GRADE.—Reading, Spelling, Geography with Maps, American History, Point Writing and Composition.

SUB-SENIOR GRADE.—Arithmetic, Grammar, History, Geography, Physiology with Apparatus, Rhetoric, Composition.

SENIOR GRADE.—Algebra, Geometry, Logic, Mental and Moral Philosophy, Science of Government, Rhetoric, Composition, Natural Philosophy.

### MUSIC DEPARTMENT.

ELEMENTARY CLASSES.—Singing by Interval, Rudiments and Class Singing.

ADVANCED CLASSES.—Voice Culture, Chorus Singing, Piano and Organ Playing, Harmony, Theory and Practice of Teaching, Staff and Point Systems of Musical Notation, Piano-tuning.

### INDUSTRIAL DEPARTMENT.

The male pupils are taught cane-seating and mattress-making, and, with the aid of models, are practiced in performing such manipulations of the piano action and strings as are incident to the art of piano-tuning. The female pupils are taught sewing and knitting by hand and by machines, embroidery, crocheting, weaving cord laces, and such manipulations of needle, thread, worsted, etc., as are used in producing useful and ornamental articles. Also rug-making, viz. : by drawing in colored fabrics, to patterns on canvas, and making with colored worsteds the so-called "Smyrna" rugs.

## PHYSICAL TRAINING.

Class exercises in walking, marching, free gymnastics, and exercises with dumb-bells, rings and wands.

The improvements which have been in progress during the past summer, under my own supervision, have been completed, and cannot fail to facilitate our work and promote the comfort of the school. The enlarged Music Hall will now seat the entire school, and accommodate the many people whom we are glad to receive upon visiting days. Our excellent organ now occupies an alcove at the east end of the room, and is suitably raised above the level of the floor. In front of the organ is a platform, large enough to seat the singing classes and leave room for other purposes upon anniversary occasions.

The hall is airy, well lighted and heated; its acoustic properties are good, and it is in all respects a most useful and enjoyable feature of our establishment.

During the year, the officers and teachers, whose duties always demand care in preparation and execution, have ably and cheerfully seconded my efforts, thereby not only making the year's work successful, but often lightening my own cares, and with rare exceptions the pupils have sustained themselves in their studies and have given cheerful compliance to the requirements of duty.

## THE AMERICAN ASSOCIATION OF INSTRUCTORS OF THE BLIND.

The first meeting of those engaged in this field of education was held at this Institution, in August, 1853. Up to that time sixteen schools for the blind had been established. The interest which had been awakened, led to the conference referred to, which was held with the hope that it might greatly facilitate the solution of the problems—not a few—which had arisen in connection with the work, and also that a definite course might be marked out which should be pursued with substantial uniformity by all the schools.

At that time, however, there was no little diversity of opinion, and some of the views as to what constituted the

legitimate objects of the schools, and as to the means and methods by which results were to be effected, had no substantial justification derived from experience. The schools, also, were small, and widely separated, so that there was little community of interest, and no other meeting was held until 1871.

In that year a convention was held, and the Association of Instructors of the Blind formed at Indianapolis, which has met once in every two years since that time.

In the month of July last, the ninth meeting of the Association was held at this place. Twenty-two Institutions were represented, and a large number of delegates attended.

It is not necessary in this place to enter into details, as the proceedings of the Convention will be published in due time.

As a matter in which we are specially interested, however, it may not be amiss to refer to the conclusive testimony which was adduced in letters and papers which were read, and in the discussions which took place, in favor of the New York Point System.

This testimony came from new and unexpected sources, and although it was only cumulative so far as the intrinsic merits of the System are concerned, it was still important, as showing that these merits are becoming better and more widely appreciated, and that its manifold benefits are being extended to the blind in every direction.

In the past, oral instruction has constituted the means most easily applicable in the education of the blind. This is so, 1st. Because the use of spoken language is common to all, both old and young, whether blindness has supervened early or late in life.

2d. Because all blind persons necessarily depend upon oral explanations for their knowledge of things about them.

3d. Because a uniform and general use of text-books, in all classes and through all grades, must depend upon the possession by all the pupils, of general and uniform facility and intelligence in the art of reading, and in the use of books. Such

uniform skill and intelligence are not easily attainable, and this limitation upon the use of books for class purposes, could be compensated only by a resort to oral instruction.

4th. Because of the lack of books printed in characters of sufficient tangible power to enable all the blind to read them.

But while it is evident that oral instruction must ever retain an important place in relation to our work, it is also true that in the absence of books, blackboards, slates and pencils, and of written exercises, although serving as a help, it also becomes a crutch upon which the pupil leans, instead of relying upon himself, as he would learn to do at least much more rapidly and surely if he were accustomed to the use of books, both for the purpose of special study and general reading.

The best interests of the schools, and of the individual pupils, require that the use of oral instruction should be reduced to the minimum, and the use of books, raised to the maximum. This can be accomplished only by the general acquisition of the art of finger-reading, not slowly, tediously, mechanically; but easily, with facility and intelligence.

The New York Point System offers the means for the attainment of this end. It is simple in construction. Its tangible power adapts it to the tactile capacity of all. It is equally adapted to literature and music. It can be both written and printed. By the aid of the point tablet, it furnishes the means for outline map drawing and mathematical operations. With the aid of the type slate, a combination of the musical signs with the numeral signs, furnishes a means of writing in Harmony and Thorough Bass, and thus affords a sure relief to the pupil, when the work in Harmony advances to such a stage as to impose too heavy tasks upon the memory.

While the system is everywhere useful, it can be more generally and uniformly utilized in the music department than elsewhere, for the reason that a large part of the work is individual, and also because the pupils do not require the same equal facility and intelligence in its use which is requisite in

classes, where the work must necessarily be uniform in quality and rate.

Where the Point System of Tangible Musical Notation is properly taught, in the manner fully outlined in the system as published, each pupil will become an adept in reading and writing music, and thereby is enabled to intelligently read and learn the lessons assigned. The pupil is inspired by the knowledge that, although he is under tuition, he still possesses the power to apply himself to study, and to acquire knowledge independently of others. Thus the process of instruction, or building in, which implies the teacher's work, goes on conjointly with the process of education, or working out, which implies effort on the part of the pupil.

This subject derives new importance in view of the prevailing conviction that the time has come for making provision for the higher education of the blind. This was the opinion unanimously expressed by the Convention.

For more than fifty years, in this country, the work preparatory to this upward step has been going on, until now there are nearly three thousand pupils in attendance in thirty schools.

It may be said that if a number of persons, peculiarly situated, and sufficiently large to stand as representatives of a greater number similarly situated, display brilliant mental gifts, and attain to the highest planes of intellectual worth and work, then the class to which they belong are entitled to consideration; and such a class should be provided with facilities which will put them on the same level of advantage with other people, as far as may be, and which will bring out and develop the greatest possible number of their class.

The blind in nearly all civilized nations, and especially during the Christian era, have secured the most distinguished consideration by their illustrious achievements in theology, natural history, music, mathematics, philology and literature, as well as by the exhibition of the highest order of executive talent in the administration of important affairs, both in Civil

Service and in the business pursuits of life. In this respect, their claims for the privileges of superior education are well founded.

The preliminary work has now been in progress for nearly fifty years. In March, 1831, the number of schools in operation was one and the number of blind persons under instruction in the United States was three. Our system has followed the law of development, in respect to distribution and numbers, until there are schools in thirty of the States, and three thousand pupils in attendance. The modes and facilities for instruction have been improved and the grades raised in every department.

Wherever a people is furnished with common-school advantages, they will ultimately require and have a College and University, and our system of educating the blind has now reached that stage of development which requires a College.

But the higher we rise in the series of school organizations, the greater and more important will be the need and demand for books. Hence, the friends of the blind, who wish to promote their welfare by the establishment of a college, should be diligent in their exertions to procure for them an extensive, tangible literature, which shall be useful in all the schools, to all the pupils, and in every phase of their work; and in no way can this be so well accomplished as by the publication of books in the New York Point System.

Reading presents three equally important aspects for the consideration of our schools and of the blind themselves :

1st. It is an art to be taught and to be acquired as an art. The character or make-up of the palpable letters and signs used, the subject matter of reading books, and the order in which it is arranged; the modes of teaching finger reading; the character of the means provided for graded class-work, as regards both time and the supply of books, all have a direct bearing upon the state of the art in any school.

It is a difficult attainment, and demands the best facilities,

in conjunction with intelligent, well regulated practice. The standard of excellence, in respect to rate, ought to approximate that fixed for those who read by sight, while, as regards expression and intelligence, no abatement should be made.

2d. Reading is an auxiliary or helping art, upon which, so far as tangible publications and writings are concerned, the blind person must depend for his independence as a student, and for any attainments in the various branches of learning. Herein lies the great importance of reading in its relations to education in general, and especially in relation to higher education.

3d. Reading is the art on which blind people, as well as those who can see, depend for self-instruction, entertainment, and culture. When we consider how blindness restricts the limits of observation, and bars the use of the ordinary channels of information, and every mode of visual instruction and entertainment, we cannot fail to be convinced of the importance of the subject to every blind person, and particularly to those who have the privilege of attending schools.

The discussion of this subject was opportune, for there is some reason for suspecting that the importance of the subject has not been fully appreciated, and consequently it has not received the attention which should be given it.

As is well known, the bulkiness of all tangible literal forms, greatly enhances the cost of books for the blind. Every blind person who has much tangible writing to do, adopts some mode of condensing his manuscript, which is intelligible to himself. With the exception of a very few forms of contraction, all books are printed in full. It is very desirable that some workable plan of reducing the bulk of books should be adopted.

Among the suggestions which may be practicable are the following:

1st. The arrangement of a general vocabulary of words, to be represented (1st) by the initial letter or letters; (2d) by the

initial syllable; (3d) by the initial and final letters; (4th) by the initial syllable and final letter or letters.

2d. The selection of the principal or stock words of any book, as for example a work on Harmony, the list to be represented as signified above, and printed at the beginning of the book, or at the head of each part or chapter, as the case may require. For example, in the preparation of the excellent work, by Goetschius, entitled "The Material of Musical Composition," I have adopted the following, among others.

Rh for Rhythm,  
 Rhs for Rhythms,  
 Rhe for Rhythmic,  
 Rhl for Rhythmical,  
 Rhly for Rhythmically.

In this manner a large number of words which often appear in the work, are replaced by characteristic shorter forms. It would seem that a similar plan might be adopted in the preparation of all text books.

3d. The use of contractions for combinations, as *ch*, *ou*, etc., and for common words, as *the*, *that*, etc., and for the terminations, as *ing*, *tion*, *ment*, and the like.

4th. The omission of silent letters, except where they would be required to make the identity and meaning of the word certain.

But no plan of condensation can be made useful unless it is incorporated in primers, readers and text-books and made the subject of regular study and practice in our schools. The great majority of those persons who read with their fingers have learned to do so at some school for the blind. In other words, embossed books are used principally by those who have been educated in our schools. Hence, whatever is to be done in the direction of improving and enlarging embossed literature, and reducing in bulk and cost, ought at least, to a large extent, to be planned and executed in the schools.

Of course there are those who will inveigh against innova-

tions, and it must be admitted that a change merely for the sake of change, although sometimes advantageous, could not be justified in a case like this. But objections ought not to be made to changes and new methods which are prompted by a pressing necessity, promise good results, and need only to be recognized and adopted by the schools to render them effective.

The examination of books and music for the purpose of selection, the rewriting—as is required in music—the editing and proof-reading in any case, demand a working knowledge of the specialties involved, and necessitate much hard, painstaking work, which must be directed by good judgment.

In each of our schools, there are those who are competent to do such work, at least in the line of text-books and general literature, and if each school would undertake to do something in the direction suggested, the endeavor would impart new life, awaken a new interest, and would furnish a satisfactory solution of the problem.

During the past year, the American Bible Society has printed an edition of the book of Psalms in the N. Y. Point letter, and is preparing to issue a reprint of the Gospel of John. Although the Society in the prosecution of its work has printed the Bible in many languages and dialects, so as to reach men everywhere, yet the blind are estopped from reading it in any of these forms, so that it is necessary to publish it for them in a different literal form, addressed to the tactile sense. The Society early recognized the claims of blind people, and published the whole Bible in what is known as the “line” letter, which was thought to be the best, as it was the chief literal form in which embossed printing was done. Since then another system, which, from the fact that the letters are composed of raised points, is known as the “Point System,” has been generally adopted.

Its tangible power greatly exceeds that of the “Line” letter, and correspondingly the number of blind persons who may learn to read is greatly increased.

Although the expense is great, and the number in whose behalf it is incurred comparatively small—being about 50,000—still the Society recognizes its obligations to them as a part of the number for whose benefit it was organized, and doubtless its efforts on their behalf will be commensurate with their requirements and the progress of the times.

Another subject of interest, and one which has long invested our work with much perplexity, is the relation which strictly manual pursuits, or trades, should hold in the scheme of education.

From the varied experience of more than fifty years, there are four inevitable conclusions to be drawn, and these have never been so clearly formulated and approved as in the discussions of this Convention. These may be briefly stated as follows :

1st. That manual training is a necessary and legitimate part of our educational work.

2d. That this work ought not to and cannot assume the dimensions and character of a trade school.

3d. That the teaching of skilled trades and the maintenance of a manufacturing establishment, involving a large plant, a sufficient working capital, and the interest of a permanent fund, with which to supplement losses, which must inevitably arise, are neither necessary nor legitimate objects of our educational work.

4th. That working establishments, where trades can be taught, upon an apprenticeship plan, where employment can be given and business carried on upon business principles, should be organized and maintained separately from the educational establishments.

The next meeting of the Association will be held at the Maryland Institution for the Blind, Baltimore.

All of which is respectfully submitted.

WM. B. WAIT, *Superintendent.*

Dr. THE INDUSTRIAL DEPARTMENT, IN ACCOUNT WITH THE NEW YORK INSTITUTION FOR THE BLIND. Cr.

YEAR ENDING SEPTEMBER 30, 1886.

To Raw Material and Stock on hand September 30, 1885.....	\$198 38	By Cash Received.....	\$2,835 33
" Raw Material bought.....	1,490 22	" Debts Receivable .....	175 15
" Salaries and Wages .....	\$1,627 92	" Raw Material and Stock on hand September 30, 1886.....	267 64
" " " debts payable..	135 66		
" " " .....	1,492 26		
" Sundry Bills, debts payable.....	36 75		
	\$3,217 61		
Balance .....	60 51		
	\$3,278 12		\$3,278 12

## CATALOGUE OF MUSIC IN EMBOSSED POINT PRINT.

## SCALE STUDIES. BOOK I.

Al. Schmidt,	op. 16.	Nos. 3, 4.	Berens,	op. 61.	No. 1.
Duvernoy,	op. 176.	Nos. 1, 13, 14, 21.	Le Couppey,	op. 26.	Nos. 1, 2.
Doring,	op. 8.	Nos. 9, 10.	Kohler,	op. 115.	Nos. 1, 2.
Bertini,	op. 29.	No. 23.	Lemoine,	op. 37.	No. 24.

## ARPEGGIO STUDIES. BOOK I.

Czerny,	op. 599.	Nos. 84, 87, 90, 94, 100.	Duvernoy,	op. 120.	Nos. 4, 7, 8.
Kohler,	op. 115.	Nos. 9, 10.	Czerny,	op. 636.	No. 7.

## TRIPLET STUDIES. BOOK I.

Lemoine,	op. 37.	Nos. 8, 16.	St. Heller,	op. 45.	Nos. 23, 24.
Krause,	op. 2.	No. 2.	Kohler,	op. 167.	Nos. 1, 2, 6, 8
Bertini,	op. 100.	No. 7.	Kohler,	op. 175.	No. 8.

## LEGATO STUDIES. BOOK I.

Kohler,	op. 151.	Nos. 7, 8, 9, 10.	Doring,	op. 8.	No. 11.
Kohler,	op. 175.	Nos. 1, 3, 6.	Spindler,	op. 58.	No. 1.
Bertini,	op. 100.	No. 12.			

## VELOCITY STUDIES. BOOK I.

Berens,	op. 3.	No. 6.	Mendelssohn,	op. 72.	No. 5.
Le Couppey,	op. 26.	No. 12.	Heller,	op. 47.	Nos. 12, 18.
Czerny,	op. 636.	Nos. 20, 21.	Doring,	op. 8.	No. 8.
Czerny,	Etudes de la Velocity. No. 11.				

## TRILL STUDIES. BOOK I.

Kohler,	op. 151.	Nos. 1, 2.	A. Krause,	op. 2.	Nos. 1, 3.
L. Rohr,	op. 24.	Nos. 1, 2, 3, 4, 5.			

## PIANO PIECES.

Schumann's Album, op. 68. 43 Pieces.

T. Giese, op. 293. Six melodious pieces.

No. 1.	Tarantelle.	No. 4.	Die Beiden Fischerknaben.
" 2.	Kinderkränzchen (Children's Feast).		(The Two Fisher Boys).
" 3.	Grossmütterchen singt (Grand-mother's Song).	" 5.	Gavotte.
		" 6.	Trauermarsch (Funeral March)

Jos. Rummel. Les Allegresses Infantines. Six easy pieces.

No. 1.	Valse.	No. 2.	Polka.	No. 3.	Polka-Mazurka.	No. 4.	Tyrolienne.
		No. 5.	Galop.	No. 6.	Schottisch.		

L. Kohler, op. 190. Easy and instructive pieces.

CORN. GURLITT. Aus der Kinderwelt (from the Child-World). Op. 74. Twenty pleasing character pieces.

- |                               |  |
|-------------------------------|--|
| No. 1. Morning Song.          | No. 11. The Doll's Dance.                      |
| " 2. The Friendless Child.    | " 12. Under the Linden Tree.                   |
| " 3. Cradle Song.             | " 13. The Sick Little Brother.                 |
| " 4. In School.               | " 14. In the Garden.                           |
| " 5. Slumber Song.            | " 15. The Snow Man.                            |
| " 6. Santa Claus Song.        | " 16. A Winter Day.                            |
| " 7. Christmas.               | " 17. The Ring Dance.                          |
| " 8. Merry Company.           | " 18. Sorrowful Hour.                          |
| " 9. The Tin Soldier's March. | " 19. Evening Prayer (Prelude and Choral).     |
| " 10. The Bold Rider.         | " 20. The Gentle Child and the Little Ruffian. |

H. LICHNER. Twelve Characteristic Pieces.

- |                         |                        |
|-------------------------|------------------------|
| No. 1. Entreaty.        | No. 7. Elegy.          |
| " 2. Contemplation.     | " 8. Scherzo.          |
| " 3. Longing.           | " 9. Polonaise.        |
| " 4. After School.      | " 10. Rondo,           |
| " 5. To the Playground. | " 11. Italian Romance. |
| " 6. Solitude.          | " 12. Aria.            |

F. BAUMFELDER. Op. 270.

No. 1. (Sandmännchen Klopft). Sandman Knocks.

To render this title and piece more intelligible, the following lines by F. E. Weatherly have been published with the music.—W. B. W.

When the boys are growing weary,  
 And the twilight gathers in;  
 When the nursery still re-echoes  
 To the children's merry din,  
 Then unheard, unseen, unnoticed,  
 Comes an old man up the stair,  
 Lightly to the children passes,  
 Lays his hand upon their hair.  
 Softly smiles the good old dust-man,  
 In their eyes the dust he throws  
 'Till their little heads are falling  
 And their merry eyes must close.  
 Then the dust-man very gently  
 Takes each little dimpled haud,  
 Leads them through the sweet, green forests,  
 Far away, in slumber land.

No. 2. The Stork has Come.

" 3. The Old Ruin.

" 4. The Vintage.

No. 5. The Young Officer.

" 6. The Music Box.

" 7. The Setting Sun.

No. 8. Grandma's Tale.

F. SPINDLER.....Op. 44. Twelve songs without words.

F. BURGMULLER.....Op. 100. Twenty-five progressive pieces.

F. E. KUHLAU.....Op. 20. Sonatina, No. 1.

BEETHOVEN.....Op. 49. Sonatinas, Nos. 1 and 2.

MENDELSSOHN.....Op. 72. Six Christmas pieces.

HANDEL.....Sechs leicht ausführbare Fugen.

Six small fugues for piano.

J. S. BACH.....12 preludes.....Klavierwerke.

C. CZERNY.....Op. 261. 101 Preparatory Lessons.

MENDELSSOHN.....Songs without words. 1, 2, 3, 4, 5, 6, 7.

JOHN STAINER.....Organ Method

*In Preparation.*

HENNING.....Violin Method.

CARCASSI.....Guitar Method.

Selections.

## HYMN TUNES.

*Long Meter.*

Creation,	Loving Kindness,	Old 100th,	Uxbridge,
Duke Street,	Leyden,	Park Street,	Windham,
Germany,	Luther,	Rothwell,	Ward.
Hamburg,	Missionary Chant,	Rockingham,	
Harmony Grove,	Migdol,	Solid Rock,	
Hebron,	Mendon,	Tallis Evening Hymn.	

*Common Meter.*

Antioch,	Colchester.	Geer.	St. Ann's,
Arlington,	Clarendon,	Manoah,	Varina,
Azmon,	Coronation.	Marlow,	Woodstock,
Balerna,	Cowper,	Mear,	Warwick,
Bemerton,	Dundee,	Noel,	Woodland.
Christmas,	Downs,	St. Martyns,	

*Short Meter.*

Boylston,	Gorton,	Newark,	Thornton,
Carlisle,	Haydn,	Olney,	St. Thomas,
Comber,	Handel,	Olmütz,	Silver Street,
Cranbrook,	Laban,	Shirland,	Whithington.
Dennis,	Leighton,	State Street,	

L. P. M. Nashville. C. P. M. Meribah. 7s and 6s.—Amsterdam. Missionary

H. M. Lenox. Hymn. Jerusalem the Golden. Webb.

6s and 4s.—America. Italian Hymn. 8s and 7s.—Autumn. Harwell. Faben.

Olivet.

Sicily.

6s and 5s.—Morning.

11s.—Portuguese Hymn.

7s.—Pleyel's Hymn. Solitude.

12s.—Scotland.

# LIST OF PUPILS.

---

## MALES.

ALLEN, LOUIS  
AKIN, CHARLES T.

BURNS, ROBERT  
BROOKS, SAMUEL  
BURKE, JAMES  
BARTENS, CHARLES W.  
BLOXUM, FREDERICK  
BAUGH, FRANCIS A.  
BAUMANN, HENRY C.  
BAXTER, WILLIAM E.  
BERGSTRAM, CHARLES A.  
BAKER, JOHN T.  
BARRELLE, EDWIN T.  
BELL, HENRY P. F.  
BABCOCK, ALBERT  
BLADES, WALTER J. B.  
BARNETT, JOHN  
BAILLY, EUGENE  
BOHEN, JOHN J.  
BUCKLEY, JOHN S.  
BURGMYER, JOHN P.  
BRACKEN, JESSE

COSTELLO, THOMAS  
CANNON, PERCY W.  
CURTIS, JOSEPH  
CRONIN, PATRICK  
CLARK, WALTER P.  
CLINTON, JOSEPH  
CLEMENTS, CHARLES E.  
COGAN, J. PAUL

DA BEAR, SOLOMON  
DONNELLY, HUGH  
DONOVAN, JAMES J.  
DUNCAN, WALTER B.  
DEITZ, WILLIAM  
DEITZ, DANIEL  
DIEFFENBACH, RUDOLPH  
DIMOND, JAMES  
DIPPOLD, ADAM  
DE GRAFF, MOSES

EICHBERG, HERMANN  
ENNIS, JAMES

EAGER, WILLIAM J.  
EHLERS, WILLIAM H.

FRICKE, JOHN  
FISCHER, OTTO C.  
FRIEDMAN, SAMUEL  
FLAHERTY, EDWARD  
FORRESTER, CHARLES

GROESCH, MARTIN  
GARY, JOHN  
GORSE, WILLIAM R.  
GEBERT, CHARLES  
GILDAY, PATRICK H.  
GROSS, FRANK  
GODFREY, WILLIAM  
GLASER, CHARLES

HUGHES, EDWARD  
HAHN, JOSEPH  
HURLEY, JOHN  
HETNER, GEORGE W.  
HARRING, WILLIAM R.  
HOAGLAND, ALVAH W.  
HARMON, GEORGE  
HANSSON, CHARLES W.  
HAYES, THOMAS  
HARGAN, ARCHIBALD E.  
HILL, CHARLES J.

JACOB, HERMAN

KELLY, LAWRENCE  
KOCH, WILLIAM C.  
KLEIN, ALFRED  
KAUFMANN, GUSTAVUS J.  
KUHN, JOSEPH E.  
KULLMAN, LEON  
KELLY, THOMAS  
KINGSBURG, EMANUEL

LUBBIN, CHARLES A.  
LYONS, CHARLES V.  
LINDNER, JACOB  
LYNCH, J. FRANCIS  
LANE, EUGENE  
LEAHY, THOMAS  
LOFTUS, JOHN J.

MUSLER, JOHN  
 MARTIN, BENJAMIN  
 McCORMICK, JOHN  
 McKEVITT, JOSEPH  
 McMANUS, PHILIP  
 McKENNA, WILLIAM  
 McBRIDE, JOSEPH  
 MORRISEY, GEORGE  
 MORFORD, EBEN  
 MURPHY, GEORGE N.  
 MAHER, PATRICK  
 MEADE, WILLIAM J.  
 MULHOLLAND, JAMES E.  
 MURRAY, JAMES T,

OSTRANDER, HARRY G.  
 O'KANE, SIMON  
 O'DONNELL, THOMAS B.  
 O'NEILL, JOSEPH A.  
 OPPENHEIMER, MAYER  
 O'LEARY, TIMOTHY  
 O'BRIEN, JOHN A.

PHILLIPS, WILLIAM H.  
 PREISS, FREDERICK  
 PROBST, JACOB

RINN, TERRENCE P.  
 ROWE, LESLIE  
 REILLEY, JOSEPH  
 REYNOLDS, JOHN  
 ROHRMAN, FREDERICK J.  
 ROBINSON, WILLIAM H.  
 REILLEY, JOHN  
 ROBINSON, HARFORD K.  
 RENNIE, RANDOLPH  
 ROGERS, H. SIDNEY

SKALLON, JAMES  
 SATLER, JOHN  
 SCULLEY, BENJAMIN F.  
 SWINT, MICHAEL  
 SCHNAPEL, LOUIS  
 SETZ, ALBERT H.  
 SCHNAUE, WILLIAM C.  
 SIPP, HARRY D.

THOMPSON, WALTER  
 TSCHUDI, HENRY  
 TYNER, ROBERT E.

ULRICH, MARTIN.

WORTH, JOHN  
 WIGMORE, JOHN  
 WINKELMAN, FREDERICK

## FEMALES.

ARMOUR, ELIZABETH

BARKER, ELIZABETH B.  
 BAHK, FLORENCE C.  
 BARRY, MARY  
 BURROUGHS, M. ROBINA  
 BUTTEL, GRETCHEN  
 BRAUN, MARY A.  
 BEATTY, MADELINE  
 BLAGBROUGH, EMMA  
 BENNETT, JANE  
 BRUECK, ANNA  
 BIRTLES, MARY E.

CAMERON, MARGARET  
 CARY, ANNA  
 CORBY, FANNY  
 CLARKE, BERYL H.  
 COONEY, MARY  
 CONKLIN, JOSEPHINE  
 CLARK, DELLA

DALEY, MARY E.  
 DIBBS, LILY E.  
 DORIS, ELLEN  
 DONOVAN, MARY  
 DRUMGOOL, MARY  
 DIEDRICK, ROSA  
 DONOHUE, CATHERINE

ENGLISH, ANNIE M.  
 ELIASON, EMMA J.

FLYNN, MARY  
 FELDMEIER, RHODA  
 FELDMAN, A. AUGUSTA

GORMAN, MARY  
 GEPHART, MARGARET  
 GRIFFIN, SARAH A.  
 GARDINER, GRACE  
 GROEBER, THERESA  
 GERSON, LOTTIE

HOHN, AMELIA  
 HICKS, SARAH W.  
 HENDERSON, MINNIE  
 HENNESSY, MARGARET  
 HILTON, ESTHER A.  
 HANCOCK, IDA  
 HENGER, THERESA B.  
 HEFFEREN, MARY  
 HENRY, NELLIE  
 HAFFNER, ANNIE C.  
 HEITZELBERGER, SOPHIA

HONIG, MARY A.  
HUNT, MARY  
HENEY, SOPHIA O.  
HERBERT, FANNY  
HENNESSEY, M. ELOISE  
HINCHMAN, DELPHINE

KREISCHER, ANNIE  
KILBURN, KATIE

LYONS, MARY  
LANTHIER, EMILY  
LEVY, MATILDA  
LEGGETT, CARRIE  
LICHTENBERG, HELEN  
LITTLE, MARGARET

MINER, MARY  
McMAHAN, ANNIE  
MULLANE, ELLEN  
MULHOLLAND, EMILY  
McDONALD, ALICE C.  
MILLER, AMELIA  
McCORMICK, MARY  
MEEHAN, REBECCA A.  
MISHKA, MARY E.  
MARR, ELLEN  
McDONOUGH, M. JOSEPHINE

NORTON, CATHERINE H.  
NEUHUT, LEAH

OFFERMANN, SOPHIA W.  
OLWELL, ANNIE  
O'NEILL, MARGARET  
O'NEILL, ANNIE T.

PFISTER, ELIZA  
PHAIR, CATHARINE  
PERRY, KATE L.

PROSS, JESSIE  
PHILLIPS, EMMA P.

REGAN, JULIA  
REED, LILLIE B.  
RITZER, LIZZIE  
RABINO, LENA B.

SHEA, MARGARET  
SMITH, MARY ANN  
SCHLOSSER, CATHERINE  
SHEA, ANNIE  
STAFFORD, MARY  
SCHLEGEL, LIZZIE J.  
SULLIVAN, RACHEL F.  
SCHLEIERMACHER, CATHERINE  
SCHEEDY, CATHERINE  
SMITH, LOUISA  
SMITH, MINNIE  
SULLIVAN, MARY  
SULLIVAN, MARY ANN  
SHUMAKER, LIZZIE  
STRUTHERS, EFFIE M.  
SCULLIN, CAROLINE  
SILK, MARY E.

VIALS, MINNIE P.  
VANDEVOORT, GRACE

WILLIAMS, MARGARET  
WYATT, FEDERICA  
WRIGHT, ELEANORA  
WEBBER, ANGELINE  
WHITE, SARAH J.  
WEHNER, ELIZA  
WALTER, ANNIE  
WELCH, MARY E.  
WALSH, MARGARET

YOUNG, JANETTE E.  
YEOMAN, JULIA  
YORE, LORETTA M.

# FIFTY-THIRD ANNUAL REPORT

OF THE

## M A N A G E R S

OF THE

# New York Institution for the Blind

FOR THE YEAR ENDING SEPTEMBER 30, 1888.

### LUX ORITUR.

“And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them.”—Isaiah xlii, 16.

---

TRANSMITTED TO THE LEGISLATURE JANUARY, 1889.

---

THE TROY PRESS COMPANY, PRINTERS.

• 1889.



## BOARD OF MANAGERS.

						Terms of con- tinuous service.
ROBERT S. HONE,	-	-	-	-	-	Since 1858
JOHN TREAT IRVING,	-	-	-	-	-	" 1863
JAMES M. McLEAN,	-	-	-	-	-	" 1864
SMITH CLIFT,	-	-	-	-	-	" 1866
WILLIAM WHITEWRIGHT,	-	-	-	-	-	" 1866
WILLIAM C. SCHERMERHORN,	-	-	-	-	-	" 1866
CHARLES De RHAM,	-	-	-	-	-	" 1867
FRANCIS A. STOUT,	-	-	-	-	-	" 1868
FREDERICK AUGUSTUS SCHERMERHORN,	-	-	-	-	-	" 1870
PETER MARIÉ,	-	-	-	-	-	" 1870
FREDERICK W. RHINELANDER,	-	-	-	-	-	" 1874
FREDERICK SHELDON,	-	-	-	-	-	" 1874
CHANDLER ROBBINS,	-	-	-	-	-	" 1875
PHILIP SCHUYLER,	-	-	-	-	-	" 1878
JOHN I. KANE,	-	-	-	-	-	" 1881
EDWARD KING,	-	-	-	-	-	" 1884
EDWARD SCHELL,	-	-	-	-	-	" 1885
FREDERICK BRONSON,	-	-	-	-	-	" 1888
AMBROSE C. KINGSLAND	-	-	-	-	-	" 1889
GEORGE A. ROBBINS	-	-	-	-	-	" 1889

## OFFICERS OF THE BOARD.

---

JAMES M. McLEAN .....	<i>President.</i>
SMITH CLIFT.....	<i>Vice-President.</i>
FREDERICK AUG. SCHERMERHORN....	<i>Recording Secretary.</i>
WILLIAM C. SCHERMERHORN . . . . .	<i>Corresponding Secretary.</i>
WILLIAM WHITEWRIGHT .....	<i>Treasurer.</i>

### STANDING COMMITTEES.

#### *Committee on Finance.*

JOHN T. IRVING,	WILLIAM C. SCHERMERHORN,
	EDWARD KING.

#### *Committee on Supplies, Repairs and Improvements.*

SMITH CLIFT,	FREDERICK SHELDON,
CHARLES DE RHAM,	PHILIP SCHUYLER,
	EDWARD SCHELL.

#### *Committee on Instruction and Music.*

FRANCIS A. STOUT,	CHANDLER ROBBINS,
JOHN I. KANE,	AMBROSE C. KINGSLAND.

#### *Committee on Manufactures.*

PETER MARIE,	FREDERICK W. RHINELANDER,
F. A. SCHERMERHORN,	GEORGE A. ROBBINS.

The president shall be *ex-officio* member of all standing committees.

The vice-president and treasurer shall be *ex-officio* members of the committee on finance.— (By-Laws.)

## OFFICERS OF THE INSTITUTION.

---

WILLIAM B. WAIT .....	<i>Superintendent.</i>
WILLIAM A. HUME, M. D. ....	<i>Attending Physician.</i>
JOHN H. HINTON, M. D. }	<i>Consulting Surgeons.</i>
ABRAM DUBOIS, M. D. }	

### *Teachers in the Literary Department.*

Mr. STEPHEN BABCOCK,	Miss C. BOOMHOUR,
Mr. E. W. JONES,	Miss J. A. GREENE,
Miss M. E. ROWELL,	Miss N. BOOMHOUR,
Miss L. L. GREENE,	Miss C. HART,
Miss E. STEWART.	

### *Teachers in the Musical Department.*

Miss H. A. BABCOCK,	Miss C. CONNELL,
Miss L. L. GREENE,	Miss F. M. ARNOLD,
Miss M. DOANE,	Miss E. E. KERR.

### *Teacher in the Tuning Department.*

Mr. H. COFFRE.

### *Teachers of Manual Training—For Boys.*

Mr. W. WATERBURY,	Mr. D. McCLINTOCK.
-------------------	--------------------

### *For Girls.*

Miss C. TOWNSEND,	Miss C. HART,
Miss H. M. RODNEY,	Miss A. E. HAMLIN.

### *House Department.*

Mr. W. H. HARRISON, Steward.	Miss L. A. HASKELL, Matron.
Miss L. A. ROGERS, Assistant Matron.	

*Juvenile Department.*

Miss A. E. HAMLIN,

Miss C. BOOMHOUR,

Miss C. TOWNSEND,

Miss N. BOOMHOUR,

*Reception-Room.*

Miss C. HART,

Miss A. HATCHMAN,

Miss H. M. RODNEY.

*Upholstress.*

Miss A. SHERIDAN.

# STATE OF NEW YORK.

---

No. 16.

---

## IN ASSEMBLY,

JANUARY, 1889.

---

### FIFTY-THIRD ANNUAL REPORT

OF THE

MANAGERS OF THE NEW YORK INSTITUTION FOR THE BLIND.

---

*To the Honorable the Legislature of the State of New York:*

The managers of the New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1888.

The whole number of pupils instructed during the last year was two hundred and sixty-five (265).

The general health of the pupils has been good. There have been, however, two deaths from disease of the heart. The particulars of these cases are fully set forth in the report of the attending physician, which is hereto annexed.

The report of the superintendent is also annexed.

The following is a statement of the moneys received and expended, and is respectfully submitted:

#### RECEIPTS.

Cash on hand September 30, 1887 .....	\$18,368 24
From general appropriations .....	45,714 33
Interest on legacy investments .....	7,485 00
From legacies and donations .....	1,100 00
Transfer from legacy investment fund to current fund ..	11,251 69
From all other sources (counties, industrial dept., etc.) ..	19,324 60
Total .....	<u>\$103,243 86</u>

## EXPENDITURES.

Provisions and supplies.....	\$15,122 42
Clothing, dry goods, etc.....	4,752 30
Salaries and wages.....	25,051 60
Fuel.....	4,174 01
Gas.....	1,108 38
Furniture and fixtures.....	3,100 68
Repairs and improvements.....	3,907 78
Insurance.....	671 50
Transportation and traveling.....	354 93
Medicines and medical supplies.....	134 29
Taxes.....	2,808 00
Assessments.....	9,225 44
Legal expenses.....	2,026 25
Transfer to investment fund, on legacy account.....	16,000 00
All other expenses.....	5,797 24
	<hr/>
	\$94,234 82
Cash on hand September 30, 1888.....	9,009 04
	<hr/>
Total.....	<u>\$103,243 86</u>

The report of the treasurer, which is hereto annexed, makes a full statement of the receipts and disbursements of the institution for the past year.

The following is a list of the legacies and donations which have been received by the institution from time to time since its organization in 1831 up to September 30, 1888 :

## LEGACIES.

Miles R. Burke.....	\$2,000 00
Jane Van Cortlandt.....	300 00
Isaac Bullard.....	101 66
Elizabeth Bayley.....	100 00
John Jacob Astor.....	5,000 00
William Bean.....	500 00
Peter Gerard Stuyvesant.....	3,000 00
John Horsburgh.....	5,000 00
Elizabeth Demilt.....	5,000 00
Sarah Demilt.....	2,000 00
C. D. Betts.....	40 00
Sarah Penny.....	500 00
Sarah Bunce.....	500 00

Elizabeth Idley.....	\$196 00
Samuel S. Howland.....	1,000 00
William Howe.....	2,985 14
Margaret Fritz.....	100 00
James McBride.....	500 00
Charles E. Cornell.....	521 96
Charles E. Demming.....	50 00
Mrs. DeWitt Clinton.....	200 00
W. Brown.....	465 00
Elizabeth Gelston.....	1,000 00
Robert J. Murray.....	500 00
Seth Grosvenor.....	10,000 00
Elijah Withington.....	100 00
Benjamin F. Butler.....	800 00
Frissel fund.....	2,000 00
Simeon V. Sickles.....	6,561 87
Anson G. Phelps.....	5,675 68
Thomas Reilly.....	2,254 84
Elizabeth Van Tuyl.....	100 00
Thomas Egleston.....	2,000 00
Sarah A. Riley.....	100 00
William E. Saunders.....	725 84
Thomas Eddy.....	1,027 50
Robert C. Goodhue.....	1,000 00
Jonathan C. Bartlette.....	190 00
Stephen V. Albro.....	428 57
John Penfold.....	470 00
Madame Jumel.....	5,000 00
Mrs. Steers.....	34 66
Thomas Garner.....	1,410 00
Chauncey and Henry Rose.....	5,000 00
Elizabeth Magee.....	534 00
John J. Phelps.....	2,350 00
Rebecca Elting.....	100 00
Regina Horstein.....	250 00
G. Martens.....	500 00
John Alstyne.....	10,320 44
Elizabeth and Sarah Wooley.....	5,984 83
Benjamin Nathan.....	1,000 00
Thomas M. Taylor.....	6,151 94
Simeon Abrams.....	2,804 00
James Peter Van Horne.....	20,000 00

Caleb Swan.....	\$500 00
Mrs. Adeline E. Schermerhorn.....	10,000 00
Henry H. Munsel.....	3,396 32
Thomas C. Chardevoyne.....	5,000 00
William Dennistoun.....	11,892 77
William B. Astor.....	5,000 00
Benjamin F. Wheelwright.....	1,000 00
George T. Hewlett (executor).....	500 00
Ephraim Holbrook.....	39,458 16
Mrs. Emma B. Corning.....	5,000 00
Eliza Mott.....	140 00
Mary M. Colby.....	595 86
D. Marley.....	1,400 00
Henry E. Robinson.....	6,000 00
M. M. Hobby.....	726 28
Eliza Mott.....	350 00
Caroline Goff.....	4,161 59
Simeon Abrams.....	2,248 70
Catherine P. Johnson.....	530 00
Maria Hobby.....	1,187 68
Eliza Mott.....	650 00
J. L., of Liverpool, England.....	25 00
Eliza Mott.....	335 54
Daniel Marley.....	349 30
Emma Strecker.....	\$10,000 00
Interest.....	2,221 66
	<hr/>
	12,221 66
Eli Robbins.....	5,000 00
Margaret Burr.....	11,011 11
Mary Burr.....	10,611 11
George A. Dockstader.....	125 00
Mr. Roosevelt.....	10 00
Samuel Willetts, including interest.....	2,045 00
Augustus Schell.....	5,000 00
Samuel Willetts.....	1,000 00
James Kelly.....	5,000 00
Samuel Willetts.....	1,000 00
George A. Dockstader.....	100 00
Samuel Willetts.....	1,000 00

Of the funds thus received there were invested in United States bonds one hundred and fifty-eight thousand dollars (\$158,000) at par

value, the actual cost of which was one hundred and sixty-nine thousand, nine hundred and seventy-one dollars and ninety-one cents (\$169,971.91), and in New York city stocks, twenty-nine thousand dollars (\$29,000) at par value, the actual cost of which was thirty thousand seven hundred and twenty-two dollars and fifty cents (\$30,722.50.)

There is also deposited in the Union Trust Company, of New York, the sum of twenty-seven thousand nine hundred and eighty-four dollars and sixty-eight cents (\$27,984.68).

The balance has been expended in making additions to the building and such other improvements as the managers thought would increase the comfort of the pupils under their charge, and would also add to the efficiency of the institution.

The managers take this opportunity of expressing their high opinion of the ability and usefulness of Mr. William B. Wait, the Superintendent, whose devotion to the welfare of the pupils, and to the interests of the institution, have added much to its success.

Since the incorporation of the institution it has educated more than 1,500 pupils, very many of whom have been enabled, from the instruction thus obtained, to support themselves and to add to the comfort of those around them.

The managers respectfully ask from your honorable body an appropriation of two hundred and fifty dollars (\$250) for each pupil, being the same amount appropriated last year.

They also take this opportunity to express their thanks for the aid and support which your honorable body has always given to this very useful and benevolent institution.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND,

R. S. HONE, *President.*

F. AUGUSTUS SCHERMERHORN, *Secretary.*

CITY AND COUNTY OF NEW YORK, ss. :

Robert S. Hone, of said city, being duly sworn, saith: That he is President of the New York Institution for the Blind, and that the above report, signed by him, is true, to the best of his knowledge and belief.

R. S. HONE, *President.*

Sworn to before me this 7th day }  
of December, 1888.

HULBERT PECK,

*Notary Public New York County, 77.*

## TREASURER'S REPORT.

---

WILLIAM WHITEWRIGHT, *Treasurer, in account with* THE NEW YORK  
INSTITUTION FOR THE BLIND, *for the year ending September 30, 1888.*

*Dr.*

To cash balance September 30, 1887 .....	\$18,368 24
To cash received from State New York....	\$45,714 33
To cash received from State New Jersey ..	7,805 09
To cash received from New York county ..	6,048 71
To cash received from Kings county.....	1,503 90
To cash received from donations.....	100 00
To cash received from legacies .....	1,000 00
To cash received from rents, Mount Hope,	400 00
To cash received from music and instruction,	107 32
To cash received from clothing, dry goods, etc .....	370 03
To cash received from sale of manufactures,	2,410 53
To cash received from interest .....	7,485 00
To cash received from supplies.....	278 22
To cash received from petty account.....	2 63
To cash received from repairs and improve- ments .....	11 12
To cash received from rebate on taxes, Mount Hope .....	23 55
To cash received from legacy investment fund, on account assessments .....	11,251 69
To cash received from furniture and fix- tures .....	63 50
To cash received from steward's fund .....	300 00
	84,875 62
	\$103,243 86

Examined and found to be correct, }  
November 17, 1888. }

WM. C. SCHERMERHORN,  
JOHN T. IRVING,  
EDWARD KING,

*Finance Committee.*

*Cr.*

By cash paid for supplies.....	\$15,256 71	
By cash paid for salaries and wages .....	20,549 06	
By cash paid for clothing, dry goods, etc..	4,752 30	
By cash paid for furniture and fixtures....	3,100 68	
By cash paid for repairs and alterations...	3,907 78	
By cash paid for traveling expenses.....	354 93	
By cash paid for legal expenses .....	2,026 25	
By cash paid for Croton water.....	383 60	
By cash paid for gas .....	1,108 38	
By cash paid for investment fund, on account of legacies .....	16,000 00	
By cash paid for assessments, etc.....	12,060 94	
By cash paid for music and instruction ...	1,888 43	
By cash paid for raw materials for manu- facturing .....	1,671 47	
By cash paid for petty account.....	1,386 64	
By cash paid for clothing, dry goods, etc., salaries and wages.....	2,874 62	
By cash paid for manufacturing depart- ment, salaries and wages.....	1,627 92	
By cash paid for pupils' account, music and instruction .....	270 00	
By cash paid for boys' shop account .....	169 60	
By cash paid for fuel.....	4,174 01	
By cash paid for insurance .....	671 50	
	<hr/>	\$94,234 82
Balance.....		9,009 04
		<hr/>
		<u>\$103,243 86</u>

WM. WHITEWRIGHT,

*Treasurer.*

## ATTENDING PHYSICIAN'S REPORT.

---

*To the Board of Managers of the New York Institution for the Blind:*

GENTLEMEN.—Your attending physician takes pleasure in stating that, for the past year, there have been but few cases of serious illness at the institution.

I regret to record two deaths during the year. Francis A. Baugh, aged sixteen, died suddenly of organic disease of the heart January sixteenth. He had been away for a short time, and returned to the institution only a few hours before his death. Joseph Clinton contracted pneumonia and died February nineteenth after a week's illness. Prior to this he was under treatment for valvular disease of the heart—an unfortunate complication in pneumonia. His death was directly due to sudden heart failure.

At date of this report there is but little sickness in the institution.

Respectfully submitted.

WM. A. HUME, M. D.,

*Attending Physician.*

NEW YORK, November 13, 1888.

## SUPERINTENDENT'S REPORT.

*To the Board of Managers:*

GENTLEMEN.—

The number of pupils September 30, 1887, was.....	211
Admitted during the year.....	54
Whole number instructed.....	265
Reductions.....	60
Remaining September 30, 1888.....	205

While the general health of the school has been good, yet I have to record the death, at the institution, of two pupils, Francis A. Baugh and Joseph Clinton. The facts are more fully given in the report of Dr. Wm. A. Hume, the attending physician.

It is a pleasant reflection that at the time of their decease, both of these young men were giving to their school work that serious attention which it deserves, and that they enjoyed the confidence of their companions and the warm regard of their teachers and friends.

I have also to record the death of Miss Ann Cox, which occurred in July last, at the residence of a relative. Miss Cox entered the school as a pupil in March, 1851. After the completion of her course of instruction, she retained her connection with the school until her death, chiefly in the capacity of an attendant in the sick room, and also as an instructor of beginners in manual work. Miss Cox was possessed of a most equable and cheerful disposition, which contributed greatly to lighten the burdens of life. Her memory will be cherished by many friends, by whom she was highly esteemed.

Although the institution is so well known in this vicinity, yet we often find that its existence is unknown to people in the adjacent counties of Kings, Queens, Suffolk and Richmond, and even to residents of the city and county of New York. Of course the school can be of no use to those who are ignorant of its existence. Through the enumeration of the population made every five years by the National and State Governments, we were, down to 1880, enabled to obtain the names and residences of the blind population, thus permitting us to make the existence and objects of the institution known to those

families where there were blind persons of school age. The census was not taken by the State in 1885; hence we have had no information from this source since 1880.

During the past year I have endeavored to ascertain the whereabouts of blind children by communication with the school-teachers in the counties before named, and through their coöperation to bring the school, its location and objects, to the knowledge of the school-children, who would carry it to their homes in almost every neighborhood. The effort has resulted in securing the benefits of the school to some who otherwise might have missed them altogether.

Many of the public school principals and teachers who were addressed have responded with courteous promptness, after a careful canvass of their districts, thus evincing their kindly interest in our effort and in the educational welfare of the blind, for which they have my sincere thanks. There are many from whom no response has as yet been received.

As no census information can be expected for three or four years to come, I shall continue this effort, which will doubtless produce better results in the future.

Every blind child ought, at the earliest practicable time, to be brought under instruction at school. Notwithstanding that home would seem to be the only proper domicile of the child, and that home training should furnish the methods of development, the incentives to effort and self-help, and adequate correctives for hurtful tendencies and bad habits, yet experience shows that in the great majority of instances such is not the case.

Nor need this surprise us, for although the home is the natural domicile of the child, yet parents and older members of a family are rarely competent to teach, and have neither the ability, the time, nor the facilities necessary for educational work. Otherwise, there would be little need for our system of normal training schools for teachers and our public schools for children.

To be effective, home teaching must coincide throughout with educational work as illustrated in our best schools. This involves equal teaching ability and experience, corresponding subject matter, methods and appliances for manual, physical, intellectual and musical instruction, and equivalent time allotted to study, practice and recitation. With these must go incentives, emulation and criticism.

We may well doubt whether this combination ever existed in any home, and surely in the great majority of homes it is impossible.

Very much can and ought to be done at home to render a blind child self-helpful, intelligent and obedient, but in the larger view of

education, home agencies will soon become inadequate to the needs of the child, and then the special school is the only available recourse.

Every effort has been made to secure the highest degree of efficiency in each department of the institution.

Our work pursues strictly legitimate lines. We do not seek after prodigies; we do not strive to make any. Each pupil is assigned to such grade and to such school work as are justified by his capacity and diligence.

None, however dull, fail to receive the due and careful consideration which is bestowed upon those of larger capacities, whose progress is more rapid and sure, and who form a more interesting and promising class of pupils.

The following is the course of instruction in the several departments:

### KINDERGARTEN.

The usual course is followed, the pupils being arranged in two grades.

### LITERARY DEPARTMENT.

SUB-PRIMARY GRADE.—Reading, spelling, number.

PRIMARY GRADE.—Reading, spelling, arithmetic.

INTERMEDIATE GRADE.—Reading, spelling, geography with dissected maps, English history, object lessons.

SUB-JUNIOR GRADE.—Reading, spelling, geography with maps, American history, point writing and composition.

SUB-SENIOR GRADE.—Arithmetic, grammar, history, geography, physiology with apparatus, rhetoric, composition.

SENIOR GRADE.—Algebra, geometry, logic, mental and moral philosophy, Latin, science of government, rhetoric, composition, natural philosophy, political economy.

### MUSIC DEPARTMENT.

#### VOCAL.

*Elementary Class.*—Exercises for the control of breath, and the formation and articulation of tones, with practice of scales, intervals, and pieces.

*Intermediate Class.*—The same continued.

*Advanced Class.*—The same continued with part singing.

#### INSTRUMENTAL.

Piano, organ, guitar, and violin.

## THEORETICAL AND PRACTICAL.

Staff notation; point system of tangible music; harmonic notation; harmony; theory and practice of teaching; piano tuning.

## INDUSTRIAL DEPARTMENT.

The boys are taught cane-seating and mattress-making, and, with the aid of models, are instructed to perform such manipulations of the piano action and strings as are incident to the art of piano-tuning. The girls are taught sewing and knitting, by hand and by machines, embroidery, crocheting, weaving cord laces, and such manipulations of needle, thread, worsted, etc., as are used in producing useful and ornamental articles.

## PHYSICAL TRAINING.

Class exercises in walking, marching, free gymnastics, and exercises with dumb-bells, rings and wands.

As an adjunct to the study of music, whether instrumental or vocal, and as a preparation to the study of the principles of composition, embraced under the term harmony, we have developed the study of harmonic forms and nomenclature as a special topic.

During the past summer, I have published a small book, under the title, "Elements of Harmonic Notation," containing the materials in the most concise form, and indicating the method to be pursued in teaching.

This book was prepared to promote and facilitate the study of the elements of musical notation, considered in their harmonic structure and significance.

Text-books of vocal and instrumental music, almost invariably present the elements of notation as being complete in three departments, viz., rhythm, melody, and dynamics, and make no reference to harmonic notation, structure or nomenclature.

The study of musical notation, as commonly presented under the three heads above named, will, at most, enable the pupil to read part by part, and note by note, as one might read letter by letter, but without the ability to construct or to discern syllables or words.

Some persons acquire great facility in this kind of reading, and yet can not distinguish one chord from another, by name or quality. Such facility, in itself, and except as a means to higher ends, is of small importance, at least in an educational view; for without a cor-

rect knowledge of the structure, names and tone quality of chords, neither the analysis, nor an intelligent comprehension of a piece of music, is possible.

The pupil should be trained to perceive the structure and character of harmony, as well as of meter and melody. He may then read music upwards, or vertically, as well as horizontally.

An understanding of meter and melody may suffice when the purpose is only to prepare the learner to read a single part, as in vocal music; but it is not sufficient for an intelligent reading and study of the full vocal score, or of music for the piano, organ, guitar or other instrument of harmony.

Further, the elements of harmonic notation should be studied as a preparation for the study of harmony proper; whereas the pupil usually knows little or nothing of the former, until he meets them coupled with the latter. One who attempts the study of the inner principles of harmony, while yet ignorant of the structure, names and nature of the outward forms, or having only an unready and partial acquaintance with them, so that he is only able to recognize and name them slowly and with uncertainty, will find the subject dry and uninteresting, if not profitless.

As a prerequisite, the beginner in harmony should be able to think and speak rapidly and correctly in the terms of harmonic notation.

The subject-matter should be presented by the objective method, whenever practicable. This will develop the power and habit of aural observation, and cause the pupil to rest his knowledge of musical facts and relations upon his own apprehension and experience of them, thus naturally leading to the construction of definitions and the classification of the facts.

The objective method should be accompanied by precept, and interrogation, thus presenting the observed facts in the terms of the text, and furnishing ample tests of the thoroughness and solidity of the instruction.

This work collates old and widely diffused material, and presents it in a new aspect, for uses not hitherto considered. Such merit as it possesses is largely due to Miss Hannah A. Babcock, by whom I have been assisted in collecting and arranging the contents. The matter was originally prepared for use in the classes of this school, and as the subject, as here presented, has been pursued with great interest and profit, it seemed desirable that it should be put into permanent form.

The labor required in selecting and making a systematic disposition

of the materials, was wholly disproportionate to the size of the book, which was reduced to the smallest compass consistent with thorough treatment.

In this connection I desire to make acknowledgement of the efficient aid contributed by Miss Lillian L. Greene, while the book was in process of publication.

The subject merits the special attention which we have given to it, for it is clearly needed to render music intelligible on the one hand, and to enable the pupil to prosecute his studies intelligently on the other.

It is gratifying to note the steady addition of books in New York point, designed for school use. Special mention may be made of the following: Organ Method, by John Stainer; Violin School (first part), by Louis Schubert; Guitar Method, by Carcassi; How to Teach Bands, by F. J. Keller; Robinson's University Arithmetic, and Cæsar's Commentaries, the latter having been published under the auspices of Mr. Frank Battles, Superintendent of the Pennsylvania Institution. The comparatively new and most excellent work on the Material of Musical Composition, by Percy Goetschius, of the Stuttgart Conservatory, will soon be ready for use as a text-book.

Important additions have also been made in the list of piano music.

The American Bible Society, having already issued the Gospel of John and the Psalms, are now publishing the Gospel of Matthew.

The Society for the Publication of Religious Literature, whose books are distributed gratuitously throughout the United States, is also making important additions to its list of publications.

The tenth biennial meeting of the American Association of Instructors of the Blind, was held July 10th, 11th and 12th, 1888, at the Institution for the Blind, Baltimore.

There was a large attendance from the schools of the United States and Canada.

Papers were read upon the following subjects :

“Home Teaching.”

“Higher Education.”

“Facial Perception.”

“Stability of Office Tenure.”

“Institution Discipline.”

“Occupations Available to the Blind After Finishing Their School Course.”

“The Cultivation of Memory.”

“Hints on Teaching Music.”

“Methods of Teaching.”

These papers, as well as many topics which were incidentally suggested, were discussed with much interest, and in a manner which brought out many interesting facts and cogent suggestions from those who have had experience in the various departments of this many-sided subject.

The meetings of this association are replete with instruction *for those who will learn*, and with encouragement for all who seek for better methods and better results.

The association has been a powerful agency in promoting the advancement and elevation of this phase of educational work throughout the country. At each meeting there is an opportunity for the presentation of the latest methods and appliances, for an interchange of views, and for such a consensus of experience and opinion as ought to prevent misdirected effort, the struggle after ends which are not fairly attainable, and the adoption in new schools of methods and appliances which have been or are being abandoned by the older schools; and at the same time to stimulate every teacher to such enthusiastic study of methods as will develop their full effectiveness in classroom work; and also to promote the self-reliance and progress of the pupils.

Annexed hereto, is a statement of the industrial department for the year, and a catalogue of books and music in New York point.

In conclusion I desire to express my grateful obligations to the teachers and officers, whose cordial sympathy was a source of comfort and help during a period of illness, and whose hearty and efficient coöperation have made the work successful and the year prosperous.

I desire also to commend the pupils generally for good conduct and progress in study.

The benefits which are here offered are of so great value and importance that they are doubtless beyond the comprehension of the younger pupils, while some of the older ones fail to grasp their full and far-reaching significance.

The fact that a person is in the school as a pupil implies that he is here for education and for no other purpose, and hence his conduct and efforts should be in stated and cheerful accord with the regulations and work of the school. There should be no occasion for discipline beyond that which is formative and educational, tending to develop ideas and the power of intelligent self-rule.

If in any case the conduct transcends these limits and requires discipline of a reformatory nature, or, when through inability or indifference and neglect, the results are not consistent with the objects of the school, nor commensurate with the outlay made therefor, it is clear that there is no good reason for continuing the connection.

While all patient endeavor ought to be and is bestowed upon the young children who come to us, often sadly deficient in respect to habits, manners, knowledge and self-helpfulness, yet as time goes on we have a right to expect and to require progress and improvement, more or less rapid according to the age and ability of the pupil until there are manifested the sure evidences of a studious and well-ordered mind, courteous manners, and the traits of true manhood and womanhood.

All of which is respectfully submitted.

WM. B. WAIT,  
*Superintendent.*

THE INDUSTRIAL DEPARTMENT *in account with* THE NEW YORK INSTITUTION  
FOR THE BLIND, *for the year ending September 30, 1888.*

*Dr.*

To raw material and stock on hand September 30, 1887...	\$166 25
To raw material bought .....	1,671 47
To salaries and wages .....	1,797 52
To sundry bills, debts payable .....	136 44
	<hr/>
	\$3,771 68
	<hr/> <hr/>

*Cr.*

By cash received .....	\$2,410 53
By debts receivable .....	248 09
By raw material and stock on hand .....	272 69
By the New York Institution for the Blind .....	793 25
	<hr/>
	\$3,724 56
Balance .....	47 12
	<hr/>
	\$3,771 68
	<hr/> <hr/>

## LIST OF PUBLICATIONS IN POINT PRINT.

---

### MUSIC CULTURE.

Wait's System of Point Musical Notation, revised edition.  
 Musical History, by G. A. McFarren.  
 The Great German Composers, three volumes.  
 The Standard Operas, by G. P. Upton, two volumes.  
 National Music of the World, Chorley.  
 Stories About Musicians, by Mrs. Ellet, three volumes.  
 Organ Method, by John Stainer, two volumes.  
 Violin Method, Louis Schubert, first part.  
 Guitar Method, Carcassi.  
 A System of Harmony, by Percy Goetschius.  
 How to Teach Bands, by F. J. Keller.  
 Tuning the Piano Forte.  
 Tuner's Guide.

### PIANO MUSIC.

#### SCALE STUDIES — BOOK 1.

Al. Schmidt,	op. 16,	Nos. 3, 4.	Berens,	op. 61,	No. 1.
Duvernoy,	op. 176,	" 1, 13,	Le Couppey,	op. 26,	" 1, 2.
14, 21.			Kohler,	op. 115,	" 1, 2.
Doring,	op. 8,	" 9, 10.	Lemoine,	op. 37,	" 24.
Bertini,	op. 29,	" 23.			

#### ARPEGGIO STUDIES — BOOK 1.

Czerny,	op. 599,	Nos. 84, 87,	Duvernoy,	op. 120,	Nos. 4, 7, 8.
90, 94, 100.			Czerny,	op. 636,	" 7.
Kohler,	op. 115,	" 9, 10.			

#### TRIPLET STUDIES — BOOK 1.

Lemoine,	op. 37,	Nos. 8, 16.	St. Heller,	op. 45,	Nos. 23, 24.
Krause,	op. 2,	" 2.	Kohler,	op. 167,	" 1, 2, 6, 8.
Bertini,	op. 100,	" 7.	Kohler,	op. 175,	" 8.

## LEGATO STUDIES — BOOK 1.

Kohler,	op. 151, Nos. 7, 8, 9, Bertini,	op. 100, No. 12.
10.	Doring,	op. 8, “ 11.
Kohler,	op. 175, “ 1, 3, 6. Spindler,	op. 58, “ 1.

## VELOCITY STUDIES — BOOK 1.

Berens,	op. 3, No. 6.	Mendelssohn, op. 72, No. 5.
Le Couppey,	op. 26, “ 12.	Heller, op. 47, “ 12, 18.
Czerny,	op. 636, “ 20, 21.	Doring, op. 8. “ 8.
Czerny,	Etudes de la Velocity,	
No. 11.		

## TRILL STUDIES — BOOK 1.

Kohler,	op. 151, Nos. 1, 2.	A. Krause, op. 2, Nos. 1, 3,
L. Rohr,	op. 24, “ 1, 2, 3,	
4, 5.		

## PIANO PIECES.

Schuman's Album, op. 68. Forty-three pieces.

T. Giese, op. 293. Six melodious pieces.

No. 1. Tarantelle.	No. 4. Die Beiden Fischerknaben
“ 2. Kinderkränzchen (Children's Feast).	(The Two Fisher Boys).
“ 3. Grossmütterchen Singt	“ 5. Gavotte.
(Grandmother's Song).	“ 6. Trauermarsch (Funeral March).

Joseph Rummel, Les Allegresses Infantines, six easy pieces.

No. 1. Valse.	No. 4. Tyrolienne.
“ 2. Polka.	“ 5. Galop.
“ 3. Polka-Mazurka.	“ 6. Schottisch.

L. Kohler, op. 190; easy and instructive pieces.

Corn. Gurlitt, Aus der Kinderwelt (from the Child-World), op. 74; twenty pleasing character pieces:

No. 1. Morning Song.	No. 8. Merry Company.
“ 2. The Friendless Child.	“ 9. The Tin Soldier's March.
“ 3. Cradle Song.	“ 10. The Bold Rider.
“ 4. In School.	“ 11. The Doll's Dance.
“ 5. Slumber Song.	“ 12. Under the Linden Tree.
“ 6. Santa Claus Song.	“ 13. The Sick Little Brother.
“ 7. Christmas.	“ 14. In the Garden.

- |                           |  |
|---------------------------|--|
| No. 15. The Snow Man.     | No. 19. Evening Prayer (Prelude and Choral).   |
| “ 16. A Winter Day.       | “ 20. The Gentle Child and the Little Ruffian. |
| “ 17. The Ring Dance.     |  |
| “ 18. The Sorrowful Hour. |  |

H. Lichner, twelve characteristic pieces:

- |                         |                        |
|-------------------------|------------------------|
| No. 1. Entreaty.        | No. 7. Elegy.          |
| “ 2. Contemplation.     | “ 8. Scherzo.          |
| “ 3. Longing.           | “ 9. Polonaise.        |
| “ 4. After School.      | “ 10. Rondo.           |
| “ 5. To the Playground. | “ 11. Italian Romance. |
| “ 6. Solitude.          | “ 12. Aria.            |

F. Baumfelder, op. 270:

- |                          |                           |
|--------------------------|---------------------------|
| No. 1. Sandman Knocks.   | No. 5. The Young Officer. |
| “ 2. The Stork Has Come. | “ 6. The Music Box.       |
| “ 3. The Old Ruin.       | “ 7. The Setting Sun.     |
| “ 4. The Vintage.        | “ 8. Grandma's Tale.      |

- |                        |          |                             |
|------------------------|----------|-----------------------------|
| F. Spindler . . . . .  | Op. 44.  | Twelve songs without words. |
| F. E. Kuhlau . . . . . | Op. 20.  | Sonatina No. 1.             |
| Beethoven . . . . .    | Op. 49.  | Sonatinas, Nos. 1 and 2.    |
| Handel . . . . .       |          | Six fugues.                 |
| J. S. Bach . . . . .   |          | Twelve preludes.            |
| C. Czerny . . . . .    | Op. 261. | 101 preparatory lessons.    |
| Mendelssohn . . . . .  | Op. 72.  | Six Christmas pieces.       |

#### MENDELSSOHN'S SONGS WITHOUT WORDS.

- |                                 |                                      |
|---------------------------------|--------------------------------------|
| Op. 19, No. 1. Sweet Souvenir.  | Op. 30, No. 12. Venetian Gondellied. |
| “ 19, “ 2. Regret.              | “ 38, “ 13. The Evening Star.        |
| “ 19, “ 3. Hunting Song.        | “ 38, “ 14. Lost Happiness.          |
| “ 19, “ 4. Confidence.          | “ 38, “ 15. The Poet's Harp.         |
| “ 19, “ 5. Restlessness.        | “ 38, “ 16. Hope.                    |
| “ 19, “ 6. Venetian Gondellied. | “ 38, “ 17. Passion.                 |
| “ 30, “ 7. Contemplation.       | “ 38, “ 18. Duetto.                  |
| “ 30, “ 8. Without Repose.      | “ 53, “ 19. On the Sea Shore.        |
| “ 30, “ 9. Consolation.         | “ 53, “ 20. The Fleeting Cloud.      |
| “ 30, “ 10. The Estray.         | “ 53, “ 21. Agitation.               |
| “ 30, “ 11. The Brook.          | “ 53, “ 22. Sadness of Soul.         |

Blakeslee. Two short pieces.

F. BURGMULLER. Op. 100. Twenty-five progressive pieces:

- |                     |                          |
|---------------------|--------------------------|
| No. 1. The Candor.  | No. 3. The Pastoral.     |
| “ 2. The Arabesque. | “ 4. The Little Reunion. |

- |                            |                              |
|----------------------------|------------------------------|
| No. 5. Innocence.          | No. 15. A Ballad.            |
| " 6. Progress.             | " 16. The Gentle Complaint.  |
| " 7. The Clear Stream.     | " 17. The Prattler.          |
| " 8. The Graceful.         | " 18. Inquietude.            |
| " 9. The Chase.            | " 19. Ave Maria.             |
| " 10. The Delicate Flower. | " 20. Tarantelle.            |
| " 11. The Blackbird.       | " 21. Harmony of the Angels. |
| " 12. The Farewell.        | " 22. Barcarolle.            |
| " 13. Consolation.         | " 23. The Return.            |
| " 14. Styrienne.           | " 24. The Swallow.           |

## No. 25. The Chevaleresque.

A. Loeschhorn, "Aus der Kinderwelt," op. 96, twelve numbers:

- |                            |                           |
|----------------------------|---------------------------|
| No. 1. Sunday Morning.     | No. 7. The Hunt.          |
| " 2. The Little Postilion. | " 8. Cradle Song.         |
| " 3. It was only a King.   | " 9. A Little Dance.      |
| " 4. In the Boat.          | " 10. The Little Soldier. |
| " 5. Entreaty.             | " 11. Catch Me.           |
| " 6. The Cuckoo.           | " 12. Good Night.         |

- Kontski.... Polonaise ..... Op. 271.  
 Lysberg .... La Baladine ..... Op. 51.  
 Clementi.... Sonatina . .... Op. 36.... No. 6.  
 Scharwenka . Polish Dance.  
 Heller ..... Curious Story.  
 Chopin..... Polonaise ..... Op. 40.... No. 1.  
 Geibel ..... Gavotte, Allemande.  
 Goldner.... Gavotte Mignon.  
 J. S. Bach... Bourree in G.  
 Spindler .... Drawing-Room Flower. Op. 17.

## HYMN TUNES.

*Long Meter.*

- |                |                      |                  |
|----------------|----------------------|------------------|
| Creation,      | Missionary Chant,    | Uxbridge,        |
| Duke Street,   | Migdol,              | Hebron,          |
| Germany,       | Mendon,              | Loving Kindness, |
| Hamburg,       | Rothwell,            | Old Hundred,     |
| Harmony Grove, | Rockingham,          | Park Street,     |
| Leyden,        | Solid Rock,          | Windham,         |
| Luther,        | Tallis Evening Hymn, | Ward.            |

*Common Meter.*

Antioch,	Colchester,	Geer,	St. Ann's,
Arlington,	Clarendon,	Manoah,	Varina,
Azmon,	Coronation,	Marlow,	Woodstock,
Balerna,	Cowper,	Mear,	Warwick,
Bemerton,	Dundee,	Noel,	Woodland.
Christmas,	Downs,	St. Martyn's,	

*Short Meter.*

Boylston,	Gorton,	Newark,	Thornton,
Carlisle,	Haydn,	Olney,	St. Thomas,
Comber,	Handel,	Olmütz,	Silver Street,
Cranbrook,	Laban,	Shirland,	Whithington.
Dennis,	Leighton,	State Street,	

L. P. M. Nashville.	C. P. M. 7s and 6s.—Amsterdam.	Missionary Hymn.	Jerusalem the
Meribah.		Golden.	Webb.
H. M. Lenox.	6s and 4s.—America.	Italian Hymn.	8s and 7s.—Autumn.
	Olivet.	Faben.	Sicily.
6s and 5s.—Morning.		11s.—Portuguese Hymn.	
7s.—Pleyel's Hymn.	Solitude.	12s.—Scotland.	

*In Preparation.*

Mendelssohn's Songs . . . . .	Nos. 23 to 49.
Ketterer . . . . .	Saltarella. Op. 266.
Heller . . . . .	Tarantelle. Op. 85. No. 2.
Handel . . . . .	Harmonious Blacksmith, Variations.
Godard . . . . .	Mazurka. Op. 54. No. 2.
G. Schumann . . . . .	Tarantelle. Op. 11.
Moszkowski . . . . .	Serenata.
Bach-Mason . . . . .	Gavotte. D Maj.
A. H. Pease . . . . .	Delta Kappa Epsilon March.
Tschaikowsky . . . . .	Song Without Words. Op. 2. No. 2.
Ravina . . . . .	Etude de Style. Op. 14. No. 1.
Schubert-Schultz . . . . .	Minuet. D Maj.
Lysberg . . . . .	Song of the Spinning Wheel. Op. 108.
Chopin . . . . .	Waltz. Op. 34. No. 1.
Heller . . . . .	La Truite. Op. 33.

## LITERATURE.

## READING BOOKS.

Alphabet Sheets; Wait's Point Primer; Point Readers, Nos. 1 to 8.

## HISTORY AND BIOGRAPHY.

Miss Young's Young Folks History of France; Warren Hastings, two volumes; Barnes' History of the United States, three volumes; Cæsar's Commentaries.

## TRAVELS AND ADVENTURES.

Tales of Adventure, two volumes; Tales of Discovery, two volumes.

## NOVELS AND PROSE DRAMAS.

Picciola, two volumes; Undine; selections from Tales from Shakespeare.

## POETRY AND POETIC DRAMAS.

Snow-Bound, Whittier; Idyls of the King, Enid, Elaine and Guinevere, by Tennyson; selections from Longfellow; selections from Holmes; selections from Whittier; The Tempest, Shakespeare.

## CHILDREN'S BOOKS.

Rab and his Friends; Rill from the Town Pump and Mrs. Bullfrog; Feathertop; Jack the Giant Killer; Puss in Boots; Tales from the Arabian Nights; Æsop's Fables; selections from Grimm's Fairy Tales; Hans Christian Andersen's Fairy Tales.

## MISCELLANEOUS.

Irving's Sketch-Book, three volumes; Self-Help, three volumes; selections from Chapters on Animals; Emerson's Conduct of Life, two volumes; Maury's Physical Geography, two volumes; Robinson's University Arithmetic.

## LIST OF PUPILS.

---

### MALES.

Ackerman, Joseph	Donovan, James J.	Heisler, Charles L.
Austin, Wm. B.	Duncan, Walter B.	Hussy, Patrick
Bartens, Charles W.	Dietz, Daniel	Hubner, C. Julius
Baugh, Francis A.	Dimond, James	Irwin, Frank
Baumann, Henry C.	Dippold, Adam	Jacob, Herman
Baxter, William E.	De Graff, Moses	Kelly, Lawrence
Baker, John T.	Dietz, Louis	Kauffmann, Gustavus J.
Barrelle, Edwin T.	Dorsett, John J.	Kuhn, Joseph E.
Bell, Henry P. F.	Enderlin, Wm. A.	Kullman, Leon
Babcock, Albert	Etherington, John G.	Kingsburgh, Emanuel
Blades, Walter J. B.	Eichberg, Hermann	Kerrigan, William
Bailly, Eugene	Ennis, James	Lane, Eugene
Bohen, John J.	Eager, William J.	Leahy, Thomas
Buckley, John S.	Ehlers, William H.	Loftus, John J.
Burgmyer, John P.	Foster, William A.	Lennon, Joseph
Bracken, Jesse	Freutenreich, Frank	Lein, Albert
Brooks, Harry W.	Friedman, Samuel	Malcolm, William
Barnett, George B.	Flaherty, Edward	Martin, Benjamin
Bollenbach, Jacob	Groesch, Martin	McCormick, John
Clarke, John	Gary, John	McKevitt, Joseph
Callahan, John T.	Gorse, William G.	McManus, Philip
Cannon, Percy W.	Gebert, Charles	McKenna, William
Curtis, Joseph	Gross, Frank	McBride, Joseph
Cronin, Patrick	Godfrey, William	Morrissey, George
Clark, Walter P.	Hughes, Edward	Morford, Eben
Clinton, Joseph	Hahn, Joseph	Murphy, George N.
Clements, Charles E.	Hurley, John	Maher, Patrick
Cain, Thomas	Hoagland, Alvah W.	Meade, William J.
Connors, John P.	Harmon, George	Murray, James T.
Cooper, James R.	Hanssen, Charles W.	Mulkachey, Patrick
Costello, James	Hargan, Archibald E.	Mahon, James
Cruser, Leslie	Hill, Charles J.	Mitchell, John L.
Donnelly, Hugh J.	Harvey, Robert J.	McGuireck, Peter

Nestor, John	Reynolds, John	Schroeder, Theodore
Ostrander, Harry G.	Rohrman, Frederick J.	Schuermann, Louis
O'Donnell, Thomas B.	Robinson, William H.	Smith, Edgar H.
O'Neil, Joseph A.	Reilly, John	Schott, William
O'Leary, Timothy	Robinson, Harford K.	Thompson, Walter
O'Brien, John A.	Rennie, Randolph	Tschudi, Henry
Osborn, Edward M.	Rogers, H. Sidney	Tyner, Robert E.
Phillips, William H.	Schnapel, Louis	Tynan, J. Andrew
Preiss, Frederick	Setz, Albert H.	Ulrich, Martin
Probst, Jacob	Sipp, Harry G.	Worth, John
Payne, Charles	Sweeny, Peter	Wigmore, John
Rowe, Leslie	Seifert, Richard	Winkelmann, Frederick

## FEMALES.

Barker, Elizabeth B.	Donohoe, Catherine	Heney, Sophia O.
Bahr, Florence C.	Davis, Leah	Herbert, Fanny
Barry, Mary	Dowd, Maggie J.	Hennessey, M. Eloise
Braun, Mary A.	Duffy, Annie	Hinchman, Delphine
Beatty, Madeline	Drum Margheretta	Jarschoff, Sarah
Blagbrough, Emma	Eliason, Emma J.	Kreischer, Annie
Bennett, Jane	Flynn, Mary	Kilburn, Katie
Birtles, Mary E.	Feldmeier, Rhoda	King, Grace H.
Bradley, Mary A.	Feldmann, A. Augusta	Lyons, Mary
Brasseur, Eva	Gephart, Margaret	Lichtenberg, Helen
Bowne, Mary	Griffin, Sara A.	Little, Margaret
Blackburn, Ruth	Gerson, Lottie	Miner, Mary
Brekstone, Sarah	Griess, Theresa	McDonald, Alice C.
Bennett, Nellie	Gamble, Annie	McCormick, Mary
Casey, Jane	Guff, Sarah	Meehan, Rebecca A.
Cameron, Margaret	Harris, Ida	Mishka, Mary E.
Carey, Anna	Hohn, Amelia	McDonough, M. J.
Clarke, Beryl H.	Henderson, Minnie	Mahon, Ellen
Cooney, Mary	Hennessy, Margaret	Meyer, Lena
Clark, Delia	Hilton, Esther A.	Mierdeircks, Amelia
Clark, Amanda	Hancock, Ida	McNally, Isabella
Cohen, Ida	Henger, Theresa B.	McQueen, Agnes S.
Cohen, Julia	Hefferen, Mary	McMillan, Emma
Dibbs, Lilly E.	Henry, Nellie	Norton, Catherine H.
Doris, Ellen	Heitzelberger, Sophia	Neuhut, Leah
Donovan, Mary	Hutchison, Charlotte E.	Offerman, Sophia W.
Drumgool, Mary	Honig, Mary A.	Olwell, Annie
Diedrick, Rosa	Hunt, Mary	O'Neill, Margaret

O'Reilly, Agnes  
Phair, Catherine  
Perry, Kate L.  
Pross, Jessie  
Phillips, Emma P.  
Ritzer, Lizzie  
Rabino, Lena B.  
Robson, Amelia  
Shea, Margaret  
Smith, Mary Ann  
Shea, Annie  
Stafford, Mary

Schlegel, Lizzie J.  
Sullivan, Rachel F.  
Schliermacher, Cath.  
Scheedy, Catherine  
Smith, Louisa  
Smith, Minnie  
Sullivan, Mary Ann  
Shumaker, Lizzie  
Struthers, Effie M.  
Scullin, Caroline  
Silk, Mary E.

Schanck, Mary A.  
Shanley, Rose A.  
Smith, Mary  
Thompson, Marion  
Vials, Minnie P.  
Vandevoort, Grace  
Wyatt, Frederica  
Walter, Annie  
Wells, Amanda  
Yeoman, Julia  
Yore, Loretta M.

# FIFTY-FOURTH ANNUAL REPORT

OF THE

## M A N A G E R S

OF THE

# New York Institution for the Blind

FOR THE YEAR ENDING SEPTEMBER 30, 1889.

LUX ORITUR.

“And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them.”—Isaiah xlii, 16.

---

TRANSMITTED TO THE LEGISLATURE JANUARY, 1890.

---

ALBANY:  
JAMES B. LYON, STATE PRINTER.  
1890.



## BOARD OF MANAGERS.

						Terms of con- tinuous service.	
ROBERT S. HONE	-	-	-	-	-	Since	1858
JOHN TREAT IRVING	-	-	-	-	-	"	1863
JAMES M. McLEAN	-	-	-	-	-	"	1864
SMITH CLIFT	-	-	-	-	-	"	1866
WILLIAM WHITEWRIGHT			-	-	-	"	1866
WILLIAM C. SCHERMERHORN			-	-	-	"	1866
CHARLES DeRHAM		-	-	-	-	"	1867
FRANCIS A. STOUT	-	-	-	-	-	"	1868
FREDERICK AUGUSTUS SCHERMERHORN					-	"	1870
PETER MARIÉ	-	-	-	-	-	"	1870
FREDERICK W. RHINELANDER	-		-		-	"	1874
FREDERICK SHELDON	-	-	-	-	-	"	1874
CHANDLER ROBBINS		-	-	-	-	"	1875
PHILIP SCHUYLER	-	-	-	-	-	"	1878
JOHN I. KANE	-	-	-	-	-	"	1881
EDWARD KING	-	-	-	-	-	"	1884
EDWARD SCHELL	-	-	-	-	-	"	1885
FREDERICK BRONSON	-	-	-	-	-	"	1888
AMBROSE C. KINGSLAND	-	-	-	-	-	"	1889
GEORGE A. ROBBINS	-	-	-	-	-	"	1889

## OFFICERS OF THE BOARD.

JAMES M. McLEAN..... . *President.*  
SMITH CLIFT. .... . *Vice-President.*  
FREDERICK AUG. SCHERMERHORN.... . *Recording Secretary.*  
WILLIAM C. SCHERMERHORN..... . *Corresponding Secretary.*  
WILLIAM WHITEWRIGHT..... . *Treasurer.*

### STANDING COMMITTEES.

*Committee on Finance.*

JOHN T. IRVING. WILLIAM C. SCHERMERHORN.  
EDWARD KING.

*Committee on Supplies, Repairs and Improvements.*

SMITH CLIFT.	FREDERICK SHELDON.
CHARLES DERHAM.	PHILIP SCHUYLER.
EDWARD SCHELL.	

*Committee on Manufactures.*

PETER MARIÉ.	FREDERICK W. RHINELANDER.
F. A. SCHERMERHORN.	GEORGE A. ROBBINS.
FREDERICK BRONSON.	

The president shall be *ex-officio* member of all standing committees.  
The vice-president and treasurer shall be *ex-officio* members of the committee on finance.— (By-Laws.)

## OFFICERS OF THE INSTITUTION.

---

WILLIAM B. WAIT .....	<i>Superintendent.</i>
WILLIAM A. HUME, M. D. ....	<i>Attending Physician.</i>
JOHN H. HINTON, M. D. }	<i>Consulting Surgeons.</i>
ABRAM DUBOIS, M. D. }	

### *Teachers in the Literary Department.*

Mr. STEPHEN BABCOCK.	Miss CLARA BOOMHOUR.
Mr. EVAN W. JONES.	Miss NAOMI BOOMHOUR.
Miss MARY E. ROWELL.	Miss L. G. LAWTON.
Miss ELWINNA STEWART.	Miss FLORENCE L. HART.
Miss MARY F. ESSELSTYN.	

### *Teachers in the Musical Department.*

Miss HANNAH A. BABCOCK.	Miss CATHARINE CONNELL.
Miss LILLIAN L. GREENE.	Miss FANNIE M. ARNOLD.
Miss JULIA S. LOOMIS.	Miss EVA E. KERR.
Miss JESSIE L. ALEXANDER.	

### *Teachers in the Kindergarten Department.*

Miss NAOMI BOOMHOUR.	Miss L. G. LAWTON.
----------------------	--------------------

### *Teacher in the Tuning Department.*

Mr. HENRY COFFRE.

### *Teachers of Manual Training — For Boys.*

Mr. WARREN WATERBURY.	Mr. DANIEL MCCLINTOCK.
-----------------------	------------------------

### *For Girls.*

Miss C. TOWNSEND.	Miss FLORENCE L. HART.
Miss HANNAH M. RODNEY.	Miss ANNIE E. HAMLIN.

*House Department.*

Mr. WILLIAM H. HARRISON, Steward. Miss L. A. HASKELL, Matron.  
Miss L. ADELLE ROGERS, Assistant Matron.

*Juvenile Department.*

Miss ANNIE E. HAMLIN. Miss CLARA BOOMHOUR.  
Miss C. TOWNSEND. Miss NAOMI BOOMHOUR.

*Reception-room.*

Miss FLORENCE L. HART. Miss ALICE HATCHMAN.  
Miss HANNAH M. RODNEY.

*Upholstress.*

Miss ANNA J. SHERIDAN.

# STATE OF NEW YORK.

---

No. 15.

---

## IN ASSEMBLY,

JANUARY, 1890.

---

### FIFTY-FOURTH ANNUAL REPORT

OF THE

MANAGERS OF THE NEW YORK INSTITUTION FOR THE BLIND.

---

*To the Honorable the Legislature of the State of New York:*

The managers of the New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1889.

The whole number of pupils instructed during the year was two hundred and forty (240).

The general health of the pupils has been good. The report of the attending physician is hereto annexed.

The report of the superintendent is also annexed.

The following is a statement of the moneys received and expended, and is respectfully submitted:

#### RECEIPTS.

Cash on hand September 30, 1888.....	\$9,009 04
From general appropriations.....	45,089 38
Interest on legacy investments.....	12,307 67
From legacies and donations.....	3,059 11
From other sources (counties, industrial dept., etc.) ....	18,227 64
Total .....	<u>\$87,692 84</u>

## EXPENDITURES.

Provisions and supplies .....	\$17,118 21
Clothing, dry goods, etc.....	4,818 28
Salaries and wages.....	25,027 07
Fuel.....	3,388 20
Gas .....	1,137 37
Furniture and fixtures.....	2,016 68
Repairs and improvements.....	3,401 98
Insurance.....	791 50
Transportation and traveling .....	338 98
Medicines and medical supplies .....	127 32
Taxes.....	2,886 00
Transfer to investment fund, on legacy account.....	11,949 11
All other expenses .....	4,820 56
	<hr/>
	\$77,821 26
Cash on hand September 30, 1889 .....	9,871 58
	<hr/>
Total.....	\$87,692 84
	<hr/> <hr/>

The report of the treasurer, which is hereto annexed, makes a full statement of the receipts and disbursements of the institution for the past year.

The following is a list of the legacies and donations which have been received by the institution from time to time since its organization in 1831 up to September 30, 1889:

## LEGACIES.

Miles R. Burke .....	\$2,000 00
Jane Van Cortland.....	300 00
Isaac Bullard .....	101 66
Elizabeth Bayley .....	100 00
John Jacob Astor.....	5,000 00
William Bean.....	500 00
Peter Gerard Stuyvesant.....	3,000 00
John Horsburgh .....	5,000 00
Elizabeth Demilt.....	5,000 00
Sarah Demilt.....	2,000 00
C. D. Betts.....	40 00
Sarah Penny.....	500 00
Sarah Bunce .....	500 00
Elizabeth Idley.....	196 00
Samuel S. Howland.....	1,000 00

William Howe.....	\$2,985 14
Margaret Fritz .....	100 00
James McBride.....	500 00
Charles E. Cornell .....	521 96
Charles E. Demming.....	50 00
Mrs. DeWitt Clinton .....	200 00
W. Brown.....	465 00
Elizabeth Gelston .....	1,000 00
Robert J. Murray.....	500 00
Seth Grosvenor.....	10,000 00
Elijah Withington ..	100 00
Benjamin F. Butler .....	800 00
Frissel fund .....	2,000 00
Simeon V. Sickles.....	6,561 87
Anson G. Phelps.....	5,675 68
Thomas Reilly.....	2,254 84
Elizabeth Van Tuyl.....	100 00
Thomas Egleston.....	2,000 00
Sarah A. Riley.....	100 00
William E. Saunders.....	725 84
Thomas Eddy .....	1,027 50
Robert C. Goodhue ..	1,000 00
Jonathan C. Bartlette.....	190 00
Stephen V. Albro.....	428 57
John Penfold .....	470 00
Madame Jumel.....	5,000 00
Mrs. Steers .....	34 00
Thomas Garner.....	1,410 00
Chauncey and Henry Rose.....	5,000 00
Elizabeth Magee.....	534 00
John J. Phelps .....	2,350 00
Rebecca Elting.....	100 00
Regina Horstein.....	250 00
G. Martens.....	500 00
John Alstyne.....	10,320 44
Elizabeth and Sarah Wooley.....	5,984 83
Benjamin Nathan .....	1,000 00
Thomas M. Taylor..	6,151 94
Simeon Abrams.....	2,804 00
James Peter Van Horne.....	20,000 00
Caleb Swan .....	500 00
Mrs. Adeline E. Schermerhorn .....	10,000 00

Henry H. Munsel.....	\$3,396 32
Thomas C. Chardevoyne.....	5,000 00
William Dennistoun.....	11,892 77
William B. Astor.....	5,000 00
Benjamin F. Wheelright.....	1,000 00
George T. Hewlett (executor).....	500 00
Ephraim Holbrook.....	39,458 16
Mrs. Emma B. Corning.....	5,000 00
Eliza Mott.....	140 00
Mary M. Colby.....	595 86
D. Marley.....	1,400 00
Henry E. Robinson.....	6,000 00
M. M. Hobby.....	726 28
Eliza Mott.....	350 00
Caroline Goff.....	4,161 59
Simeon Abrams.....	2,248 70
Catherine P. Johnson.....	530 00
Maria Hobby.....	1,187 68
Eliza Mott.....	650 00
J. L., of Liverpool, England.....	25 00
Eliza Mott ....	335 54
Daniel Marley.....	349 30
Emma Strecker.....	\$10,000 00
Interest .....	2,221 66
	<hr/>
	12,221 66
Eli Robbins.....	5,000 00
Margaret Burr.....	11,011 11
Mary Burr.....	10,611 11
George A. Dockstader.....	125 60
Mr. Roosevelt.....	10 00
Samuel Willetts .....	5,045 00
Augustus Schell.....	5,000 00
James Kelly.....	5,000 00
George A. Dockstader.....	100 00
William B. Bolles and Leonora S. Bolles.....	2,949 11

Of the funds thus received, there were invested in United States bonds one hundred and fifty-eight thousand dollars (\$158,000) at par value, the actual cost of which was one hundred and sixty-nine thousand, nine hundred and seventy-one dollars and ninety-one cents (\$169,971.91), and in New York city stocks, twenty-nine thousand

dollars (\$29,000) at par value, the actual cost of which was thirty thousand, seven hundred and twenty-two dollars and fifty cents (\$30,722.50).

There is also deposited in the Union Trust Company, of New York, a portion of said fund, amounting to thirty-nine thousand nine hundred and thirty-three dollars and seventy-nine cents (\$39,933.79).

The balance of the fund has been applied to the purposes of the institution, in such ways as the managers thought would increase its efficiency, and add to the comfort of the pupils under their charge.

The managers take this opportunity to express their high opinion of the ability and usefulness of Mr. William B. Wait, the superintendent, who has been connected with this institution twenty-nine years, and whose efforts have contributed greatly to its success.

Since the incorporation of the institution it has educated more than 1,500 pupils, very many of whom have been enabled, from the instruction thus obtained, to support themselves and to add to the comfort of those around them.

The managers respectfully ask from your honorable body an appropriation of two hundred and fifty dollars (\$250) for each pupil, being the same amount appropriated last year.

They also take this opportunity to express their thanks for the aid and support which your honorable body has always given to this very useful and benevolent institution.

All of which is respectfully submitted.

NEW YORK INSTITUTION FOR THE BLIND,

J. M. McLEAN, *President*.

F. AUG'S. SCHERMERHORN, *Secretary*.

---

CITY AND COUNTY OF NEW YORK, ss.:

James M. McLean, of said city, being duly sworn, saith: That he is president of the New York Institution for the Blind, and that the above report, signed by him, is true, to the best of his knowledge and belief.

J. M. McLEAN, *President*.

Sworn to before me this 4th }  
day of December, 1889. }

HULBERT PECK,

*Notary Public New York County, 77.*

## TREASURER'S REPORT.

WILLIAM WHITEWRIGHT, *Treasurer, in account with* THE NEW YORK INSTITUTE FOR THE BLIND, *Year ending September 30, 1889.*

*Dr.*

To cash balance September 30, 1888.....	\$9,009 04
To cash received from State New York....	\$45,089 38
To cash received from State New Jersey...	7,730 10
To cash received from New York county..	5,962 72
To cash received from Kings county.....	1,248 61
To cash received from donations. . . . .	110 00
To cash received from legacies.....	2,949 11
To cash received from rents, Mount Hope.	200 00
To cash received from music and instruction	144 90
To cash received from clothing, dry goods, etc.....	660 53
To cash received from sale of manufactures	1,735 31
To cash received from interest. ....	12,307 67
To cash received from supplies.....	226 94
To cash received from repairs and improve- ments.....	75 51
To cash received from rebate on taxes, Mount Hope.....	25 15
To cash received from furniture and fixtures	39 50
To cash received from Queens county.....	178 37
	78,683 80
	\$87,692 00

WILLIAM WHITEWRIGHT, *Treasurer, in account with* THE NEW YORK INSTITUTE FOR THE BLIND, *year ending September 30, 1889.*

*Cr.*

By cash paid for supplies.....	\$17,245 53
By cash paid for salaries and wages.....	20,514 59
By cash paid for clothing, dry goods, etc..	4,818 28
By cash paid for furniture and fixtures....	2,016 68

By cash paid for repairs and alterations...	\$3,401 98	
By cash paid for traveling expenses .....	338 98	
By cash paid for gas .....	1,137 37	
By cash paid for music and instruction....	2,285 42	
By cash paid for insurance.....	791 50	
By cash paid for raw materials for manu- facturing .....	1,186 24	
By cash paid for petty account.....	1,003 78	
By cash paid for clothing, dry goods, etc., salaries and wages.....	2,884 56	
By cash paid for manufacturing depart- ment, salaries and wages .....	1,627 92	
By cash paid for pupils' account, music and instruction.....	293 23	
By cash paid for boys' shop account.....	51 89	
By cash paid for taxes, Mount Hope .....	2,886 00	
By cash paid for fuel.....	3,388 20	
By cash paid for investment funds.....	11,949 11	
	<hr/>	\$77,821 26
Balance.....		9,871 58
		<hr/>
		<u>\$87,692 84</u>

W. WHITEWRIGHT,

*Treasurer.*

Examined and found to be correct, November 21, 1889.

JOHN T. IRVING,

WM. C. SCHERMERHORN,

EDWARD KING,

*Finance Committee.*

ATTENDING PHYSICIAN'S REPORT.

---

*To the Board of Managers of the New York Institution for the Blind :*

GENTLEMEN.—In submitting to you my annual report, I take pleasure in stating that the past twelve months have been remarkable for healthfulness at the institution. There has been the usual number of slight ailments, but nothing of a serious character. At date of this report there is no illness in the house, and I feel warranted in believing that the institution is in excellent sanitary condition, which has been a marked feature of its administration for many years.

Respectfully submitted.

WILLIAM A. HUME, M. D.,

*Attending Physician.*

NEW YORK, November 16, 1889.

## SUPERINTENDENT'S REPORT.

---

*To the Board of Managers :*

GENTLEMEN.—

The number of pupils, September 30, 1888 was .....	205
Admitted during the year .....	35
Whole number instructed.....	240
Reductions .....	41
Remaining September 30, 1889.....	199

The closing of the year brings to the superintendent the duty of making an annual report.

Although our school work is ever fresh, and possesses an inherent life and charm, which daily renew our interest and kindle new zeal, it has been so often reviewed that it is not easy to say anything new about it. And yet these reports, going out year after year, although quite unchanged in character, afford information to the people, and shed light in homes and give hope to hearts that would otherwise be dark and hopeless. That which seems to us to be old and worn out with the scratching of the pen, will be new and of lively interest to others. And so the annual reiteration must go on.

The reason for the existence of this institution, and for the work, which it is doing, lies in the fact, that there is a large and ever increasing number of young persons, who are equally entitled, with others, to receive the benefits of education, being equally capable of receiving it, even to the highest limits, and whose condition, without it, would be so isolated and helpless as to render the duty of educating them imperative to the last degree.

That persons without sight, distributed all along between the extreme limits of school age, can not be educated in the ordinary schools, upon the same conditions as those who can see, is very clear. The blind can not find access to the schools, and the schools can not furnish the needed care and facilities.

Neither can the work be done at home. The home, which can not educate fully sensed children, is still less able to do the work for

defective children. Observation shows that home care enfeebles the child by repressing its disposition to activity, and by doing for it, or leaving undone, that which it should be taught to do for itself. While sympathy is the strongest current in home life, its course is often mistaken and runs counter to good judgment. Then, too, there is a lack of the time, knowledge, and facilities required for the work.

The consequences to the child are physical inertness, bad personal habits, mental incapacity, and dispositional wryness, all of which are augmented and become less amenable to corrective treatment the longer the child is retained at home.

The special school is therefore the only hope of blind children, as the sole means by which their education may be effected. As a rule it is desirable that they should enter the school at the earliest possible time, and continue in regular attendance for such a period as will be adequate. This will be determined by a just consideration of capacity, merit, and the true welfare of each case.

The philanthropic purposes and valuable services of the school ought not, in any way, to release parents and friends from their natural and legal responsibilities and duties. Schools of this kind ought not to assume responsibilities and functions not within the proper limits of their work, and any disposition on the part of parents or friends to neglect or avoid their duties, should be checked.

As a rule, there should be no severance of home relations — no weakening or breaking the ties of relationship. A tendency to avoid responsibility, in this direction, is sometimes observable, but it should not be permitted to prevail.

#### OUR WORK.

As the justification for our existence is found in the educational wants of the class under consideration, so the character of our work, as being primarily educational in its methods and objects, is clearly determined. It is effected through a school organization, which is rendered rather complex by the great variety of subjects involved in an efficient and well-ordered course of instruction.

Without entering into minute details, brief reference may be made to the several departments which comprehend the main features of the work.

#### THE KINDERGARTEN.

The ordinary kindergarten age of a child who sees is from 3 or 4 to 7 or 8. In the general kindergarten the work is clothed much in the garb of amusement and play. The children learn without being conscious of any ordinary task. Their several powers of body and mind

are awakened, they acquire much varied information, they become skillful in the construction of many objects made of various sorts of materials; and yet all is done with the freedom of well-organized play, rather than with the self-restraint and decorum which are found in the school-room.

In the case of the blind the conditions are somewhat changed. They rarely enter school under 8 years of age. Many are older than this when entered, so that the members of the kindergarten differ quite widely in age. And again, with the loss sight, the child is deprived of the faculty upon which his power of imitation and the ability to direct all his motions with ease, rapidity and certainty are chiefly dependent.

In a wide sense, each child is isolated from his fellows. Each one must be taught as an individual rather than as a member of a class. As there is little room for free and spontaneous action, his work is not done with graceful ease and playful unconsciousness, but with ever watchful care and conscious effort.

Still another limitation is the fact that, partly in kind and partly in degree, some of the work of the ordinary kindergarten is not available for blind children.

But, notwithstanding these differences and limitations, the kindergarten furnishes the natural and rational means for the first instruction of all children who can possibly enter it. The gifts, occupations, games, songs, and story-telling, afford them much delight as well as instruction.

Although the difficulties in our case are much greater for both teacher and pupil, I am confident that the benefits to blind children are at least relatively equal to those received by seeing children.

#### LITERARY DEPARTMENT.

The relations of the work of this department to every pupil, as well as to the other work of the school, are necessarily of the first importance.

The object is to teach the pupil to acquire knowledge, to discipline his faculties in the use of knowledge, and to impart to him such varied and useful information as will enrich his mind, and be of service to him in after life. Without this discipline the work of the other departments, especially that of music, could not be prosecuted with success. The more excellent and varied the attainments of the pupil in the literary department, the better will he be prepared for the other work of the school, and also for the duties of active life in the world.

Every pupil, however, can not pursue all the studies included in the course, for several reasons. The work to be done is varied and extensive, and the time in which to do it is limited. The capacities of the pupils are widely different. Some do not have the ability, and some, by reason of entering late, lack the time to cover the whole course. The requirements, arising from classification and the assignment of duties in the different departments, which are necessary in order that all may be kept in motion, sometimes interfere. Very often the welfare of a pupil requires that his time should be devoted to a certain branch, to the exclusion of another. In no case, however, are those branches omitted in which discipline and information are essential to every person, such as object-lessons, reading, writing, spelling, grammar, arithmetic, geography, and history.

The course of study, as hereafter given, is similar to that pursued in other schools, and is sanctioned by many years of experience.

#### MUSICAL DEPARTMENT.

From the time the education of the blind was begun, music has been accepted as an essential and important part of the curriculum.

That the blind, cut off from the manifold pleasures of sight, and depending for pleasure almost solely upon the sense of hearing, should have an intense desire for music, is very natural. If there were no other reason, that might be considered sufficient to justify giving music a large place in the school.

The true relations of music to the school are, however, strictly educational, and must be determined by considerations which are relevant and legitimate.

Merely to give pleasure to an afflicted class would not be a suitable object of public policy or of private philanthropy, and to make it the principal object in connection with school work, could not fail to render the latter irksome and distasteful. The result would be disastrous to both school and pupils.

The subject belongs to the domain of sound, and all its branches can be studied with success without the aid of sight. It is therefore naturally adapted to those who, being deprived of sight, are dependent upon the sense of hearing. But while adaptability is a strong and meritorious feature, it is by no means the best one. Music in all its phases furnishes the means for the most thorough intellectual training and culture. Hence it has the peculiar character which gives it value in carrying on the general work of education.

Of course it is possible to treat the subject in a shallow and superficial manner, or to degrade it to the purpose of mere sensuous,

enjoyment. So, too, there is error in delaying too long and passing over too lightly the theoretic branches—often too much abridged, and bringing into undue prominence the merely technical or executory phase of the subject. Where the relations and uses of the work are correctly understood, such misdirection of effort will not occur.

The position which music occupies in the school is further justified by the fact that it presents great practical advantages. On the practical side, which relates to the application of musical knowledge and discipline in business occupations, music holds, in schools for the blind, a relation similar to that held by mining, agriculture, architecture or music in colleges and universities.

When we consider how widely these and other special branches of practical education, have been recognized in school for those who can see, and who are free to make a choice from the whole list of pursuits, we rejoice that there is at least one subject, large and lofty in its nature, and intimately connected with the social, religious and commercial interests of society, which is adapted, in a special manner, to the blind, to whom many of the usual avocations of men are unavailable.

The printing of a considerable amount of music and musical literature in the New York point system, makes it possible to establish this department upon a permanent basis in every school. It must be borne in mind that, in respect to technical execution, the blind labor under great disadvantages. Nevertheless, some have attained artistic eminence as pianists and organists, the capacity of very many being above the average, while, in respect to ear culture and theoretic knowledge, the results obtained in our schools are both notable and exceptional.

In view of these considerations as briefly set forth, the world wide recognition which musical instruction has received in schools for the blind, is fully justified.

#### MANUAL TRAINING.

The ability of the young child to use his hands readily and freely depends upon the power of visual imitation, and the controlling and directing agency of the eye. When this organ is absent there is a general indisposition to muscular activity, which results in weak and incapable hands and fingers. More especially is this true in the case of those who have been blind from birth or early infancy.

The degree of this incapacity can hardly be appreciated by those who are not familiar with this class of cases. I have known children of 8 to 10 years of age whose hands were practically useless to them, and yet whose minds were naturally bright and intelligent.

Hand training is as essential in our work as mind training; and there could be little progress in either without the other. The first steps are of the most simple kind, and the advance is often slow to the verge of discouragement. But the patience which spends months in teaching the child how to count objectively, how to use the cubes and other simple apparatus in the kindergarten, how to tie a shoe or insert a button in a button-hole, is in the end rewarded by the skill which threads a needle, operates a sewing machine, makes a mattress, tunes a piano, makes a loaf of bread, or plays an organ, and a hundred other things which promote the comfort, self-dependence and usefulness of the individual.

#### PHYSICAL TRAINING.

We are all conscious of great trepidation and hesitation of movement when surrounded by darkness. There is a constant apprehension of a fall or a collision, or any injury from some unknown cause. The blind are constantly in this position, and hence must suffer more or less from a want of physical development, and a loss of vital energy. In the case of the blind children, the evils are often augmented by the unwise sympathy of friends, who repress the inclination to be active by waiting upon them and doing everything for them, instead of inciting them to activity and teaching them to be self-helpful.

Blind children are also inclined to assume awkward attitudes and to indulge in unseemly motions, like rolling the head and swaying the body. The latter are doubtless the result of the natural desire for activity and motion, from which they are often greatly restrained by the narrow limits imposed through loss of sight, and the ignorance or mistaken kindness of friends.

Physical training is therefore a necessary part of the instruction. If possible, every pupil should participate in gymnastic exercises, which should occur daily at a stated hour. We have sixteen classes, numbering from six to fourteen pupils. Each class follows the same course, which is that laid down by A. Angerstein, M. D., superintendent of the gymnasiums of the city of Berlin, and C. Eckler, head teacher of the royal institution for training teachers of gymnastics. This course is adapted to both males and females, due regard being paid to age and to the legitimate action and development of the muscular system.

I regard it as an important merit of the course that it does not require a variety of expensive mechanical apparatus, but considers the body itself as the mechanism, to the control and action of which

the attention should be directed. Light dumb-bells and clubs, wands elastic straps, and rings are used in connection with the exercises. Such of the apparatus as is used should be furnished to each pupil, so that the exercises may be uniform throughout the classes. It will then be easy to grade the pupils according to capacity, from week to week.

These exercises are not only healthful but greatly aid in developing the power of self-cognizance, which is an important factor in the education of the blind.

It is to be regretted that the course prescribed by Dr. Angerstein and Mr. Eckler gives no exercises for the hands and fingers. This is true of other works on gymnastics which I have examined. It may have been thought that the natural activity and constant use of the hands, render special exercise or training unnecessary. It would seem that strength, celerity, and the control of the hands and fingers, when acting either separately or in the multiform combinations, which are not only possible but essential, ought to be promoted by suitable exercises.

However this may be with those who can see, it is clear that such exercises ought to benefit the blind, whose control over the hands and fingers is relatively less than over any other members of the body.

Recognizing this omission of gymnastic training for the hands and fingers, Mr. Ward Jackson, who found "that they (the hands and fingers) have *never* been gymnastically trained or treated," has written a short but instructive treatise on the subject, published by G. Schirmer, New York. His "Gymnastics for the Fingers and Wrist," may be used in connection with the other course, which like other systems of gymnastics must be regarded as being deficient in this respect.

The instruction in these four departments, as thus briefly outlined, is carried into effect through the course of study hereto annexed.

I also append a table showing how the hours of school are occupied during the day.

Also a statement of the industrial department, and a catalogue of music and literature, published in New York point.

With rare exceptions I am able to commend the pupils for their amiable deportment and studious habits. During the year I have had the cordial coöperation and sympathy of teachers and officers. I especially realize the value of the services rendered by those who have striven to prepare themselves for the work, and whose capabilities have been enlarged by years of experience.

Apart from that excellency of character and those general qualifications, which are required in every business pursuit, and especially where the elements of administration and education are so closely interwoven on a large scale, very much is required in this work which is of a purely special and technical nature, which can not be acquired elsewhere. The best results, either in the development of the teacher or in the quality of school products can be attained only by those who, loving the work, abide in it, and who continually strive to be better qualified for doing it.

All of which is respectfully submitted.

WM. B. WAIT,  
*Superintendent.*

## COURSE OF INSTRUCTION.

---

### KINDERGARTEN.

The usual course is followed, the pupils being arranged in two grades.

### LITERARY DEPARTMENT.

*Sub-Primary Grade.*—Reading, spelling, number.

*Primary Grade.*—Reading, spelling, arithmetic.

*Intermediate Grade.*—Reading, spelling, geography with dissected maps, English history, object lessons.

*Sub-Junior Grade.*—Reading, spelling, geography with maps, American history, point writing and composition.

*Sub-Senior Grade.*—Arithmetic, grammar, history, geography, physiology with apparatus, rhetoric, composition.

*Senior Grade.*—Algebra, geometry, logic, mental and moral philosophy, science of government, rhetoric, composition, natural philosophy, political economy.

### MUSIC DEPARTMENT.

#### VOCAL.

*Junior Class.*—Exercises for the control of breath, and the formation and articulation of tones, with practice of scales, intervals, and pieces.

*Senior Class.*—The same continued with part singing.

#### INSTRUMENTAL.

Piano, organ, guitar and violin.

#### THEORETICAL AND PRACTICAL.

Staff notation, point system of tangible music, harmonic notation, harmony, counterpoint and history of music, theory and practice of teaching, piano tuning.

### INDUSTRIAL DEPARTMENT.

The boys are taught cane-seating and mattress-making, and with the aid of models are instructed to perform such manipulation of the piano action and strings as are incident to the art of piano-tuning.

The girls are taught sewing and knitting, by hand and by machines, embroidery, crocheting, weaving cord laces, and such manipulations of needle, thread, worsted, etc., as are used in producing useful and ornamental articles; also cooking and household economy.

### PHYSICAL TRAINING.

Daily class exercises for all grades.

### PROGRAMME.

A. M.—8 to 8.10.

Chapel exercises.

8.10 to 9.

	Pupils.
Senior grade, arithmetic.....	11
Sub-senior grade, arithmetic.....	14
Junior and sub-junior, physiology.....	28
Intermediate grade, geography.....	22
First primary grade, object lessons.....	24
Second primary grade, object lessons.....	15
Sub-primary grade, familiar lessons.....	21
Kindergarten.....	19
Harmonic notation.....	10
Harmony.....	13
Piano.....	10
Organ.....	1
Piano tuning.....	7
Mattress making.....	2
Cane seating.....	2
Sewing, knitting, etc.....	7

9 to 9.50.

Senior grade, arithmetic.....	19
Junior grade, ancient history.....	22
Sub-junior grade, arithmetic.....	17
Reading and spelling.....	62
Kindergarten.....	19
Harmony.....	11
Point print musical notation.....	23
Piano.....	9
Organ.....	1
Piano tuning.....	7
Mattress making.....	2
Sewing, knitting, etc.....	12

9.50 to 10.

Recess.

10 to 10.45.

	Pupils.
Senior and sub-senior grade, natural philosophy .....	21
Junior grade, arithmetic .....	24
Sub-junior, geography .....	16
Intermediate, arithmetic .....	22
First primary, arithmetic .....	23
Second primary, arithmetic .....	19
Sub-primary, arithmetic .....	23
Kindergarten .....	19
Harmony .....	7
Piano .....	7
Organ .....	1
Guitar .....	4
Piano tuning .....	7
Mattress making .....	1
Sewing, knitting, etc. ....	10

10.45 to 11.30.

Senior grade, algebra .....	18
Sub-senior and junior, grammar .....	18
Sub-junior grade, grammar .....	25
Intermediate grade, United States history .....	28
First primary grade, geography .....	24
Second primary grade, object lessons .....	14
Kindergarten .....	19
Counterpoint .....	5
Piano .....	13
Organ .....	1
Piano tuning .....	7
Mattress making .....	4
Cane seating .....	2
Sewing, knitting, etc. ....	8

11.30 to 11.45.

Recess.

11.45 to 12.45.

All grades, gymnastics and elocution .....	187
Senior grade, geometry .....	1
Piano tuning .....	9
Mattress making .....	2
Cane seating .....	6

P. M.—1.45 to 2.25.

	Pupils.
Senior singing class . . . . .	69
Junior singing class, girls' division . . . . .	31
Piano . . . . .	11
Piano tuning . . . . .	7
Mattress making . . . . .	3
Cane seating . . . . .	37
Hand knitting . . . . .	5
Hand sewing . . . . .	1
Machine knitting . . . . .	2
Machine sewing . . . . .	1
Crochetting . . . . .	2

2.25 to 3.05.

Junior singing class, boys' division . . . . .	30
Piano . . . . .	21
Piano tuning . . . . .	7
Mattress making . . . . .	8
Cane seating . . . . .	38
Hand knitting . . . . .	25
Hand sewing . . . . .	4
Machine knitting . . . . .	3
Machine sewing . . . . .	4
Crochetting . . . . .	5
Cooking and household economy . . . . .	4
Type-writing . . . . .	8

3.05 to 3.15.

Recess.

3.15 to 3.55.

Piano . . . . .	29
Organ . . . . .	1
Piano tuning . . . . .	6
Kindergarten . . . . .	17
Mattress making . . . . .	6
Cane seating . . . . .	42
Hand knitting . . . . .	25
Hand sewing . . . . .	4
Crochetting . . . . .	4
Cooking and household economy . . . . .	4
Type-writing . . . . .	8
Bead work . . . . .	15

3.55 to 4.30.

	Pupils.
Piano .....	28
Organ .....	1
Piano tuning .....	7
Kindergarten .....	17
Mattress making .....	6
Cane seating .....	37
Hand knitting .....	25
Hand sewing .....	4
Machine knitting .....	3
Machine sewing .....	4
Crochetting .....	4
Cooking and household economy .....	4
Bead work .....	17
Arithmetic .....	10

4.30 to 5.

Piano .....	29
Organ .....	1
Piano tuning .....	7
Mattress making .....	3
Cane seating .....	43
Cooking and household economy .....	4
Arithmetic .....	37

Except from 6 to 6.30 P. M., the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study, and the practice of piano, organ, guitar and harmony lessons.

THE INDUSTRIAL DEPARTMENT, *in account with* THE NEW YORK INSTITUTION  
FOR THE BLIND, *for the year ending September 30, 1889.*

*Dr.*

To raw material and stock on hand September 30, 1888.	\$272 69
To raw materials bought .....	1,186 24
To salaries and wages .....	1,679 81
To debts payable .....	2 10
	<hr/>
	\$3,140 84

*Cr.*

By cash received .....	\$2,477 63
By debts receivable .....	370 57
By raw materials on hand .....	231 93
Balance .....	60 71
	<hr/>
	\$3,140 84

## LIST OF PUBLICATIONS IN POINT PRINT.

### MUSIC CULTURE.

Wait's System of Point Musical Notation, revised edition.  
 Key to Wait's Musical Notation, revised.  
 Harmonic Notation, by Wm. B. Wait.  
 Musical History, by G. A. McFarren.  
 The Great German Composers, three volumes.  
 The Standard Operas, by G. P. Upton, two volumes.  
 National Music of the World, Chorley.  
 Stories About Musicians, by Mrs. Ellet, three volumes.  
 Organ Method, by John Stainer, two volumes.  
 Violin Method, Louis Schubert, first part.  
 Guitar Method, Carcassi.  
 A System of Harmony, by Percy Goetschius.  
 How to Teach Bands, by F. J. Keller.  
 Tuning the Piano Forte.  
 Tuner's Guide.

### PIANO STUDIES.

#### PRIMARY AND PROGRESSIVE STUDIES.

L. Kohler, op. 190; easy and instructive pieces.  
 C. Czerny, op. 261; 101 preparatory lessons.

#### SCALE STUDIES—BOOK 1.

Al. Schmidt,	op. 16,	Nos. 3, 4.	Berens,	op. 61,	No. 1.
Duvernoy,	op. 176,	" 1, 13.	Le Couppey,	op. 26,	" 1, 2.
14, 21.			Köhler,	op. 115,	" 1, 2.
Döring,	op. 8,	" 9, 10.	Lemoine,	op. 37,	" 24.
Bertini,	op. 29,	" 23.			

#### ARPEGGIO STUDIES—BOOK 1.

Czerny,	op. 599,	Nos. 84, 87.	Duvernoy,	op. 120,	Nos. 4, 7, 8.
90, 94, 100.			Czerny,	op. 636,	" 7.
Köhler,	op. 115,	" 9, 10.			

## TRIPLET STUDIES—BOOK 1.

Lemoine,	op. 37,	Nos. 8, 16.	St. Heller,	op. 45,	Nos. 23, 24.
Krause,	op. 2,	" 2.	Köhler,	op. 167,	" 1, 2, 6, 8.
Bertini,	op. 100,	" 7.	Köhler,	op. 175,	" 8.

## LEGATO STUDIES—BOOK 1.

Köhler,	op. 151,	Nos. 7, 8, 9.	Bertini,	op. 100,	No. 12.
10.			Döring,	op. 8,	" 11.
Köhler,	op. 175,	" 1, 3, 6.	Spindler,	op. 58,	" 1.

## VELOCITY STUDIES—BOOK 1.

Berens,	op. 3,	No. 6.	Mendelssohn,	op. 72,	No. 5.
Le Couppey,	op. 26,	" 12.	Heller,	op. 47,	" 12, 18.
Czerny,	op. 636,	" 20, 21.	Döring,	op. 8,	" 8.
Czerny,	Etudes de la Velocity,				
No. 11.					

## TRILL STUDIES — BOOK 1.

Köhler,	op. 151,	Nos. 1, 2.	A. Krause,	op. 2.	Nos. 1, 3.
L. Rohr,	op. 24,	" 1, 2, 3.			
4, 5.					

## PIANO PIECES.

Bach, J. S.....	Twelve preludes.
Bach, J. S.....	Fifteen two-voiced inventions.
Bach, J. S.....	Bourree in G.
Bach-Mason.....	Gavotte D. Maj.
Baumfelder, F.....	Op. 270.
No. 1. Sandman Knocks.	No. 5. The Young Officer.
" 2. The Storm Has Come.	" 6. The Music Box.
" 3. The Old Ruin.	" 7. The Setting Sun.
" 4. The Vintage.	" 8. Grandma's Tale.
Beethoven, L.....	Op. 49. Sonatinas, Nos. 1 and 2.
Beethoven, L.....	Op. 10. Sonata, No. 3.
Blakeslee.....	Two short pieces.
Burgmüller, F., twenty-five progressive pieces :	
No. 1. The Candor.	No. 9. The Chase.
" 2. The Arabesque.	" 10. The Delicate Flower.
" 3. The Pastoral.	" 11. The Blackbird.
" 4. The Little Reunion.	" 12. The Farewell.
" 5. Innocence.	" 13. Consolation.
" 6. Progress.	" 14. Styrienne.
" 7. The Clear Stream.	" 15. A Ballad.
" 8. The Graceful.	" 16. The Gentle Complaint.

- |                       |                                |
|-----------------------|--------------------------------|
| No. 17. The Prattler. | No. 21. Harmony of the Angels. |
| " 18. Inquietude.     | " 22. Barcarolle.              |
| " 19. Ave Maria.      | " 23. The Return.              |
| " 20. Tarentelle.     | " 24. The Swallow.             |

## No. 25. The Chevaleresque.

- |                       |                      |                 |        |
|-----------------------|----------------------|-----------------|--------|
| Chopin, F. . . . .    | Polonaise . . . . .  | Op. 40. . . . . | No. 1. |
| Chopin, F. . . . .    | Waltz. . . . .       | Op. 64. . . . . | " 1.   |
| Chopin-Liszt. . . . . | Polish Song. . . . . | Op. 74. . . . . | " 2.   |
| Clementi, M. . . . .  | Sonatina. . . . .    | Op. 36. . . . . | " 6.   |

Geibel. . . . . Gavotte Allemande.

Giese, T. . . . . Op. 293. Six melodious pieces.

- |  |                                    |
|--|------------------------------------|
| No. 1. Tarantelle.                               | No. 4. Die Beiden Fischerknaben    |
| " 2. Kinderkränzchen (Children's Feast).         | (The Two Fisher Boys).             |
| " 3. Grossmütterchen Singt (Grandmother's Song). | " 5. Gavotte.                      |
|  | " 6. Trauermarsch (Funeral March). |

Goldner, W. . . . . Gavotte Mignonne.

Gurlitt, C. . . . . Aus der Kinderwelt (From the Child-World), Op. 74; twenty pleasing character pieces:

- |                               |  |
|-------------------------------|--|
| No. 1. Morning Song.          | No. 11. The Doll's Dance.                  |
| " 2. The Friendless Child.    | " 12. Under the Linden Tree.               |
| " 3. Cradle Song.             | " 13. The Sick Little Brother.             |
| " 4. In School.               | " 14. In the Garden.                       |
| " 5. Slumber Song.            | " 15. The Snow Man.                        |
| " 6. Santa Claus Song.        | " 16. A Winter Day.                        |
| " 7. Christmas.               | " 17. The Ring Dance.                      |
| " 8. Merry Company.           | " 18. The Sorrowful Hour.                  |
| " 9. The Tin Soldier's March. | " 19. Evening Prayer (Prelude and Choral). |
| " 10. The Bold Rider.         |  |

## No. 20. The Gentle Child and the Little Ruffian.

Handel, G. F. . . . Six Fugues.

Handel, G. F. . . . Harmonious Blacksmith, variations.

Heller, S. . . . . Tarantelle . . . . . Op. 85. . . . . No. 2.

Heller, S. . . . . Curious Story.

Ketterer, E. . . . . Saltarelle. . . . . " 266.

Kontski, A. . . . . Polonaise . . . . . " 271.

Kuhlau, F. E. . . . . Sonatina. . . . . " 20. . . . . No. 1.

Lichner, H., twelve characteristic pieces:

- |                     |                         |
|---------------------|-------------------------|
| No. 1. Entreaty.    | No. 4. After School.    |
| " 2. Contemplation. | " 5. To the Playground. |
| " 3. Longing.       | " 6. Solitude.          |

No. 7. Elegy.

" 8. Scherzo.

" 9. Polonaise.

No. 10. Rondo.

" 11. Italian Romance.

" 12. Aria.

Loeschhorn, A., "Aus der Kinderwelt," op. 96, twelve numbers:

No. 1. Sunday Morning.

" 2. The Little Postillion.

" 3. It was only a King.

" 4. In the Boat.

" 5. Entreaty.

" 6. The Cuckoo.

No. 7. The Hunt.

" 8. Cradle Song.

" 9. A Little Dance.

" 10. The Little Soldier.

" 11. Catch Me.

" 12. Good Night.

Lysberg, C. B... La Baladine... Op. 51.

Mendelssohn, F., op. 72, six Christmas pieces:

Mendelssohn, F., songs without words:

Op. 19, No. 1. Sweet Souvenir. Op. 38, No. 14. Lost Happiness.

" 19, " 2. Regret.

" 38, " 15. The Poet's Harp.

" 19, " 3. Hunting Song.

" 38, " 16. Hope.

" 19, " 4. Confidence.

" 38, " 17. Passion.

" 19, " 5. Restlessness.

" 38, " 18. Duetto.

" 19, " 6. Venetian Gondellied." 53, " 19. On the Sea Shore.

" 30, " 7. Contemplation. " 53, " 20. The Fleeting Cloud.

" 30, " 8. Without Repose. " 53, " 21. Agitation.

" 30, " 9. Consolation. " 53, " 22. Sadness of Soul.

" 30, " 10. The Estray. " 53, " 23. Song of Triumph.

" 30, " 11. The Brook. " 53, " 24. The Flight.

" 30, " 12. Venetian Gondellied." 62, " 25. May Breezes.

" 38, " 13. The Evening Star. " 62, " 26. The Departure.

Op. 62, No. 27, Funeral March.

Moszkowski, M.. Serenata.

Ravina, H..... Etude de Style . . . . . Op. 14.....No. 1.

Rummel, J., Les Allegresses Enfantines, six easy pieces:

No. 1. Valse.

No. 4. Tyrolienne.

" 2. Polka.

" 5. Galop.

" 3. Polka Mazurka.

" 6 Schottische.

Schubert-Schultz Minuet, D Major.

Scharwenka, X.. Polish Dance . . . . . Op. 3.

Schumann, R... Album for the Young . . . . . " 68.

Schumann, R... Bird as a Prophet . . . . . Op. 82 . . . . .No. 8.

Schumann, G... Tarantelle . . . . . " 11.

Spindler, F... Twelve songs without words. " 44.

Spindler, F... Drawing-room Flower . . . . . " 17.

Tschaikowsky, P. Song without words.

## HYMN TUNES.

*Long Meter.*

Creation,	Missionary Chant,	Uxbridge,
Duke Street,	Migdol,	Hebron,
Germany,	Mendon,	Loving Kindness,
Hamburg,	Rothwell,	Old Hundred,
Harmony Grove,	Rockingham,	Park Street,
Leyden,	Solid Rock,	Windham,
Luther,	Tallis Evening Hymn,	Ward.

*Common Meter.*

Antioch,	Colchester,	Geer,	St. Ann's,
Arlington,	Clarendon,	Manoah,	Varina,
Azmon,	Coronation,	Marlow,	Woodstock,
Balerna	Cowper,	Mear,	Warwick,
Bemerton,	Dundee,	Noel,	Woodland.
Christmas,	Downs,	St. Martyn's,	

*Short Meter.*

Boylston,	Gorton,	Newark,	Thornton,
Carlisle,	Hayden,	Olney,	St. Thomas,
Comber,	Handel,	Olmütz,	Silver Street,
Cranbrook,	Laban,	Shirland,	Whithington.
Dennis,	Leighton,	State Street,	

L. P. M. Nashville.	C. P. M. 7s and 6s.—Amsterdam.	Missionary Hymn.	Jerusalem the Golden.	Webb.
H. M. Lenox.				
6s and 4s.—America.	Italian Hymn.	8s and 7s.—Autumn.	Harwell.	
Olivet.		Faben.	Sicily.	
6s and 5s.—Morning.		11s.—Portuguese Hymn.		
7s.—Pleyel's Hymn.	Solitude.	12s.—Scotland.		

Selections for publication the ensuing year will be made from the following list, which comprises the music prescribed as the basis of examination for associateship in the American College of Musicians :

## PIANO.

Bach .....	Select pieces (edited by Kullak).
Bach .....	Fugues in C minor, D major or B flat major (Wohltemperirte-Klavier, Nos. II, III, IV, of the Tausig edition).

Beethoven.....	Sonata in A flat, op. 26, or C minor, op. 13.
Chopin.....	Nocturnes, Waltzes, Mazurkas.
Hiller, F.....	XXIV Rhythmical Studies, op. 56.
Liszt .....	Rhapsody No. 2; Rigoletto, or Liebestraume.
Mendelssohn .....	Rondo Capriccioso, op. 14.
Mendelssohn .....	Songs Without Words.
Mozart .....	Sonatas.
Schumann.....	Romanza in F sharp, op. 28.
Schumann.....	Traumeswirren, Grillen, Warum, op. 12.
Schumann .....	Kreisleriana, Nos. 2 and 4.

## ORGAN.

## Class I, Sonata Form.

Bach .....	Sonata in E flat, No. 1.
Handel .....	Concerto in B flat, No. 6.
Mendelssohn .	Sonata in C minor, No. 2.

## Class II, Polyphonic Style.

Bach .....	Prelude and Fugue in E minor, Peters' edition, Book III, No. 10.
Bach, .....	Fantasie and Fugue in C minor, Peters' edition, Book III, No. 6.
Bach .....	The "little" G minor Fugue.
Mendelssohn .	Prelude and Fugue, op. 37, No. 2.
Merkel, G....	Canon in F sharp, op. 39, No. 3.
Whitney, S. B.	Canon in G major.

## Class III, Free Style.

Best. ....	Pastorale, op. 38, No. 6.
Guilmant ....	March Religieuse.
Merkel .....	Christmas Pastorale.
Silas ..	Andante in C major.
Smart .....	Andante in G No. 1.
Smart.....	Andante in A No. 2.
Smart .....	Andante in E minor, No. 3.

## LITERATURE.

## LANGUAGE.

Alphabet Sheets; Wait's Point Primer; Point Readers, Nos. 1 to 8; Westlake's 3,000 Word Speller; Cæsar's Commentaries (Latin); Allen's Latin Vocabulary, three volumes.

## NATURAL SCIENCE.

Gage's Elements of Physics, three volumes; First Steps in Scientific Knowledge, by Paul Bert, three volumes.

## POLITICAL SCIENCE.

Constitution of the United States and Declaration of Independence.

## HISTORY AND BIOGRAPHY.

Barne's Brief History of the United States, three volumes; Miss Young's Young Folks' History of France, two volumes; Warren Hastings.

## MATHEMATICS.

Multiplication Tables; Robinson's Written Arithmetic, three volumes; Captions from Well's Plane Geometry (demonstration and cuts omitted); Book of Diagrams from Well's Plane Geometry.

## GEOGRAPHY.

Maury's Physical Geography, two volumes; Essentials of Geography — Fisher.

## TRAVELS AND ADVENTURES.

Tales of Adventure, two volumes; Tales of Discovery, two volumes.

## NOVELS AND PROSE DRAMAS.

Picciola, two volumes; Undine; selections from Tales from Shakespeare, two volumes.

## POETRY AND POETIC DRAMAS.

Snow Bound, Whittier; Idyls of the King, Enid, Elaine, and Guinevere, by Tennyson; selections from Longfellow; selections from Holmes; selections from Whittier; The Tempest, Shakespeare.

## CHILDREN'S BOOKS.

Rab and his Friends; Rill from the Town Pump and Mrs. Bullfrog; Feathertop; Jack the Giant Killer; Puss in Boots; Tales from the Arabian Nights; Æsop's Fables; selections from Grimm's Fairy Tales; Hans Christian Andersen's Fairy Tales.

## MISCELLANEOUS.

Irving's Sketch-book, three volumes; Self-help, three volumes; selections from Chapters on Animals; Emerson's Conduct of Life, two volumes.

## LIST OF PUPILS.

## MALES.

Ackerman, Joseph	Donovan, John	Kane, Jerome
Austin, Wm. B.	Dorsett, John J.	Kelly, James
Babcock, Albert	Eichberg, Hermann	Kelly, Lawrence
Bailly, Eugene	Enderlin, Wm. A.	Kerrigan, William
Baker, John T.	Ennis, James	Kingsburgh, Emanuel
Barnett, George B.	Etherington, John G.	Kuhn, Joseph E.
Baumann, Henry C.	Flaherty, Edward	Kullman, Leon
Bohen, John J.	Foster, William A.	Lane, Eugene
Bollenbach, Jacob	Freutenreich, Frank	Leahy, Thomas
Bracken, Jesse	Friedman, Samuel	Lein, Albert
Brooks, Harry W.	Gardner, Patrick	Lennon, Joseph
Buckley, John S.	Gary, John	Loftus, John J.
Burgmyer, John P.	Gebert, Charles	Maher, Patrick
Callahan, John T.	Gilger, Francis S.	Mahle, Charles W.
Canavan, Thomas	Gorse, William G.	Martin, Benjamin
Cannon, Percy W.	Groesch, Martin	McBride, Joseph
Clarke, John	Gross, Frank	McCormick, John
Clark, Walter P.	Hanssen, Charles W.	McCue, John
Clements, Charles F.	Hargan, Archibald E.	McGuirck, Peter
Collins, Cornelius	Harmon, George	McKenna, William
Connors, Edward	Harty, William	Meade, William J.
Cooper, James R.	Harvey, Robert J.	Mellin, William
Cronin, Patrick	Heisler, Charles L.	Morrissey, George
Cruser, Leslie	Hill, Charles J.	Muehlebach, Joseph
Curtis, Joseph	Hoagland, Alvah W.	Mulkachey, Patrick
Davidson, Donald F.	Hubner, C. Julius	Murray, James T.
Dietz, Louis	Hughes, Edward	Nestor, John
Dietz, Louis,	Hussy, Patrick	O'Brien John A.
Dimond, James	Hutchings, William E.	O'Leary, Timothy
Dippold, Adam	Irwin, Frank	O'Neill, James
Donovan, James J.	Jacob, Herman	Osborn, Edward M.

Ostrander, Harry G.	Sanford, Henry L.	Sweeney, Peter
Payne, Charles	Schroeder, Theodore	Thompson, Walter
Preiss, Frederick	Schanck, J. DuBois	Topping, Everett E.
Probst, Jacob	Schott, William	Torbeck, George M.
Reilly, John	Schuermann, Louis	Tschudi, Henry
Rennie, Randolph,	Seifert, Richard	Tynan, J. Andrew
Reynolds, John	Settenger, Louis	Tyner, Robert E.
Robinson, Harford K.	Setz, Albert H.	White, Benjamin
Robinson, William H.	Shongood, Julius W.	Wigmore, John
Rogers, H. Sidney	Sinsheimer, Abram L.	Winkelman, Frederick
Rohrman, Frederick J.	Sipp, Harry G.	Worth, John
Sahl, Albert W.	Smith, Edgar H.	
Schnapel, Louis	Stark, Ernest F. C.	

## FEMALES.

Allen, Grace	Eliason, Emma J.	Kilburn, Katie
Bahr, Florence C.	Feldmann, A. Augusta	King, Grace H.
Barry, Mary	Feldmeier, Rhoda	Kreischer, Annie
Bastianelli, Mary	Flynn, Mary	Lichtenberg, Helen
Beatty, Madeline	Gamble, Annie	Little, Margaret
Bennett, Jane	Gerson, Lottie	Mahon, Ellen
Bennett, Nellie	Goodkind, Lily E.	McCormick, Mary
Birtles, Mary E.	Griess, Theresa	McDonald, Alice C.
Blackburn, Ruth	Griffin, Sarah A.	McDonough, M. J.
Blagbrough, Emma	Guff, Sarah	McMillan, Emma
Bradley, Mary A.	Hancock, Ida	McNally, Isabella
Brasseur, Eva	Hanley, Mary A.	McQueen, Agnes S.
Carey, Anna	Harris, Ida	Meehan, Rebecca A.
Casanova, Louisa	Hefferen, Mary	Mierdericks, Amelia
Clark, Della	Henderson, Minnie	Miner, Mary
Clarke, Beryl H.	Henger, Theresa B.	Mishka, Mary E.
Cohen, Ida	Henry, Nellie	Neuhut, Leah
Cooney, Mary	Herbert, Fanny	Norton, Catherine H.
Dibbs, Lilly	Hieber, Rose C.	Offerman, Sophia W.
Diedrick, Rosa	Hilton, Esther A.	O'Neill, Margaret
Donohoe, Catherine	Hinchman, Delphine	O'Reilly, Agnes
Donovan, Mary	Hohn, Amelia	Perry, Kate L.
Doris, Ellen	Hunt, Mary	Phair, Catherine
Dowd, Maggie J.	Hutchinson, Char. E.	Phillips, Emma P.
Drumgool, Mary	Jarschoff, Sarah	Pross, Jessie
Drum, Margheretta	Kelly, Sarah J.	Rabino, Lena B
Duffy, Annie	Kenig, Amelia	Ritzer, Lizzie

Robson, Amelia  
Sagefka, Matilda  
Schanek, Mary A.  
Scheedy, Catherine  
Schlegel, Lizzie J.  
Schliermacher, Cath.  
Scullin, Caroline  
Shanley, Rose A.  
Shea, Annie

Shumaker, Lizzie  
Silk, Mary E.  
Smith, Louisa  
Smith, Mary  
Smith, Minnie  
Stafford, Mary  
Struthers, Effie M.  
Sullivan, Mary Ann  
Sullivan, Rachel F.

Thomson, Marion  
Vandevoort, Grace  
Walter, Annie  
Weigand, Elsie  
Weis, Amanda  
Wichtel, Katherine  
Yeoman, Julia  
Yore, Loretta M.







*The blind, N.Y.*

# FIFTY-FIFTH ANNUAL REPORT

OF THE

## MANAGERS

OF THE

*Serial 11 55 1889/90*

# New York Institution for the Blind

FOR THE YEAR ENDING SEPTEMBER 30, 1890.

LUX ORITUR.

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—Isaiah xlii, 16.

LIBRARY  
COLLEGE OF PHYSICIANS AND SURGEONS  
603 WEST 130th STREET  
NEW YORK

---

TRANSMITTED TO THE LEGISLATURE JANUARY, 1891.

---

ALBANY:  
JAMES B. LYON, STATE PRINTER.  
1891.



# FIFTY-FIFTH ANNUAL REPORT

OF THE

## M A N A G E R S

OF THE

# New York Institution for the Blind

FOR THE YEAR ENDING SEPTEMBER 30, 1890.

LUX ORITUR.

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."--Isaiah xlii, 16.

---

TRANSMITTED TO THE LEGISLATURE JANUARY, 1891.

---

ALBANY :  
JAMES B. LYON, STATE PRINTER.  
1891.



## BOARD OF MANAGERS.

						Terms of con- tinuous service.
ROBERT S. HONE	-	-	-	-	-	Since 1858
JOHN TREAT IRVING	-	-	-	-	-	" 1863
JAMES M. McLEAN*	-	-	-	-	-	" 1864
SMITH CLIFT	-	-	-	-	-	" 1866
WILLIAM WHITEWRIGHT	.	-	-	-	-	" 1866
WILLIAM C. SCHERMERHORN		-	-	-	-	" 1866
CHARLES de RHAM	-	-	-	-	-	" 1867
FRANCIS A. STOUT	-	-	-	-	-	" 1868
FREDERICK AUGUSTUS SCHERMERHORN					-	" 1870
PETER MARIÉ	-	-	-	-	-	" 1870
FREDERICK W. RHINELANDER		-	-	-	-	" 1874
FREDERICK SHELDON	-	-	-	-	-	" 1874
CHANDLER ROBBINS		-	-	-	-	" 1875
PHILIP SCHUYLER	-	-	-	-	-	" 1878
JOHN I. KANE	.	-	-	-	-	" 1881
EDWARD KING	-	-	-	-	-	" 1884
EDWARD SCHELL	-	-	-	-	-	" 1885
FREDERICK BRONSON	-	-	-	-	-	" 1888
AMBROSE C. KINGSLAND*	-	-	-	-	-	" 1889
GEORGE A. ROBBINS	-	-	-	-	-	" 1889

\* Deceased.

## OFFICERS OF THE BOARD.

---

JAMES M. McLEAN*	<i>President.</i>
JOHN T. IRVING	<i>President pro tem.</i>
SMITH CLIFT	<i>Vice-President.</i>
FREDERICK AUG. SCHERMERHORN	<i>Recording Secretary.</i>
WILLIAM C. SCHERMERHORN	<i>Corresponding Secretary.</i>
WILLIAM WHITEWRIGHT	<i>Treasurer.</i>

### STANDING COMMITTEES.

#### Committee on Finance.

JOHN T. IRVING.	WILLIAM C. SCHERMERHORN.
	EDWARD KING.

#### Committee on Supplies, Repairs and Improvements.

SMITH CLIFT.	FREDERICK SHELDON.
CHARLES de RHAM.	PHILIP SCHUYLER.
	EDWARD SCHELL.

#### Committee on Instruction and Music.

FRANCIS A. STOUT.	CHANDLER ROBBINS.
JOHN I. KANE.	AMBROSE C. KINGSLAND.*

#### Committee on Manufactures.

PETER MARIÉ. *	FREDERICK W. RHINELANDER.
F. A. SCHERMERHORN.	GEORGE A. ROBBINS.
	FREDERICK BRONSON.

The president shall be *ex-officio* member of all standing committees.  
The vice-president and treasurer shall be *ex-officio* members of the committee on finance.— (By-Laws.)

---

\* Deceased.

# OFFICERS OF THE INSTITUTION.

---

WILLIAM B. WAIT ..... *Superintendent.*  
WILLIAM A. HUME, M. D. .... *Attending Physician.*  
JOHN H. HINTON, M. D. }  
ABRAM DUBOIS, M. D. } ..... *Consulting Surgeons.*

## Teachers in the Literary Department.

Mr. STEPHEN BABCOCK.	Miss CLARA BOOMHOUR.
Mr. EVAN W. JONES.	Miss NAOMI BOOMHOUR.
Miss MARY E. ROWELL.	Miss L. G. LAWTON.
Miss MARY F. ESSELSTYN.	Miss FLORENCE L. HART.

Miss ROMINDA BURNETT.

## Teachers in the Musical Department.

Miss HANNAH A. BABCOCK.	Miss CATHARINE CONNELL.
Miss LILLIAN L. GREENE.	Miss FANNIE M. ARNOLD.
Miss JULIA S. LOOMIS.	Miss EVA E. KERR.

Miss JESSIE L. ALEXANDER.

## Teachers in the Kindergarten Department.

Miss NAOMI BOOMHOUR.	Miss L. G. LAWTON.
----------------------	--------------------

## Teacher in the Tuning Department.

Mr. HENRY COFFRE.

## Teachers of Manual Training — For Boys.

Mr. WARREN WATERBURY.	Mr. DANIEL MCCLINTOCK.
-----------------------	------------------------

## For Girls.

Miss C. TOWNSEND.	Miss FLORENCE L. HART.
Miss HANNAH M. RODNEY.	Miss ANNIE E. HAMLIN.

**House Department.**

Mr. WILLIAM H. HARRISON, Steward. Miss L. A. HASKELL, Matron.

Miss L. ADELLE ROGERS, Assistant Matron.

**Juvenile Department.**

Miss ANNIE E. HAMLIN.

Miss CLARA BOOMHOUR.

Miss C. TOWNSEND.

Miss NAOMI BOOMHOUR.

**Reception-room.**

Miss FLORENCE L. HART.

Miss ALICE HATCHMAN.

Miss HANNAH M. RODNEY.

**Upholstress.**

Miss ANNA J. SHERIDAN.

# STATE OF NEW YORK.

---

No. 15.

---

## IN ASSEMBLY,

JANUARY, 1891.

---

### FIFTY-FIFTH ANNUAL REPORT

OF THE

MANAGERS OF THE NEW YORK INSTITUTION FOR THE BLIND.

---

*To the Honorable the Legislature of the State of New York :*

The managers of the New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1890.

The whole number of pupils instructed during the year was two hundred and forty-three (243).

The general health of the pupils has been good. The report of the attending physician is hereto annexed.

The report of the superintendent is also annexed. It refers particularly to the subject of raised printing and writing and contains information of much importance and value to those interested in the welfare of the blind.

It becomes our sorrowful duty to record the death of two members of the board, Mr. James M. McLean and Mr. Ambrose C. Kingsland.

Mr. McLean at the time of his death was president of the institution. He had been a manager since December, 1864, and during all that time he served the institution with great

faithfulness and ability. By his death the institution has lost a devoted benefactor and his fellow members a valued and respected friend.

Mr. Kingsland had been a manager only since January, 1889, but during that time he took a deep interest in the welfare of the institution. His kindly manners and charitable feelings endeared him to every member of the board.

The following statement of the moneys received and expended is respectfully submitted :

#### RECEIPTS.

Cash on hand September 30, 1889 .....	\$9,871 58
From general appropriations.....	45,127 00
Interest on legacy investments:	
For current year.....	\$11,276 74
Received in advance from United States government.....	4,740 00
	<hr/>
	16,016 74
From legacies and donations .....	655 00
From all other sources (counties, industrial depart- ment, etc.).....	16,978 09
	<hr/>
Total .....	\$88,648 41
	<hr/> <hr/>

#### EXPENDITURES.

Provisions and supplies.....	\$17,993 70
Clothing, dry goods, etc .....	5,498 87
Salaries and wages.....	25,166 81
Fuel .....	3,341 00
Gas.....	1,322 12
Furniture and fixtures.....	4,936 29
Repairs and improvements.....	5,969 04
Transportation and traveling .....	287 48
Medicines and medical supplies .....	103 45
Taxes.....	2,535 00
All other expenses .....	7,625 92
	<hr/>
	\$74,779 68
Cash on hand September 30, 1890.....	13,868 73
	<hr/>
	\$88,648 41
	<hr/> <hr/>

The report of the treasurer, which is hereto annexed, makes a full statement of the receipts and disbursements of the institution for the past year.

The following is a list of the legacies and donations which have been received by the institution from time to time since its organization in 1831 up to September 30, 1889:

Miles R. Burke .....	\$2,000 00
Jane Van Cortland .....	300 00
Isaac Bullard .....	101 66
Elizabeth Bayley .....	100 00
John Jacob Astor .....	5,000 00
William Bean .....	500 00
Peter Gerard Stuyvesant .....	3,000 00
John Horsburgh .....	5,000 00
Elizabeth Demilt .....	5,000 00
Sarah Demilt .....	2,000 00
C. D. Betts .....	40 00
Sarah Penny .....	500 00
Sarah Bunce .....	500 00
Elizabeth Idley .....	196 00
Samuel S. Howland .....	1,000 00
William Howe .....	2,985 14
Margaret Fritz .....	100 00
James McBride .....	500 00
Charles E. Cornell .....	521 96
Charles E. Demming .....	50 00
Mrs. DeWitt Clinton .....	200 00
W. Brown .....	465 00
Elizabeth Gelston .....	1,000 00
Robert J. Murray .....	500 00
Seth Grosvenor .....	10,000 00
Elijah Withington .....	100 00
Benjamin F. Butler .....	800 00
Frissel Fund .....	2,000 00
Simeon V. Sickles .....	6,561 87
Anson G. Phelps .....	5,675 68
Thomas Reilly .....	2,254 84
Elizabeth Van Tuyl .....	100 00
Thomas Eggleston .....	2,000 00

Sarah A. Riley .....	\$100 00
William E. Saunders .....	725 84
Thomas Eddy .....	1,027 50
Robert C. Goodhue .....	1,000 00
Jonathan C. Bartlette .....	190 00
Stephen V. Albro .....	428 57
John Penfold .....	470 00
Madame Jumel .....	5,000 00
Mrs. Steers .....	34 00
Thomas Garner .....	1,410 00
Chauncey and Henry Rose .....	5,000 00
Elizabeth Magee .....	534 50
John J. Phelps .....	2,350 00
Rebecca Elting .....	100 00
Regina Horstein .....	250 00
G. Martins .....	500 00
John Alstyne .....	10,320 44
Elizabeth and Sarah Wooley .....	5,984 83
Benjamin Nathan .....	1,000 00
Thomas M. Taylor .....	6,151 94
Simeon Abrams .....	2,804 00
James Peter Van Horne .....	20,000 00
Caleb Swan .....	500 00
Mrs. Adeline E. Schermerhorn .....	10,000 00
Henry H. Munsel .....	3,396 32
Thomas Cardevoyne .....	5,000 00
William Dennistoun .....	11,892 77
William B. Astor .....	5,000 00
Benjamin F. Wheelwright .....	1,000 00
George T. Hewlett (executor) .....	500 00
Ephraim Holbrook .....	39,458 16
Mrs. Emma B. Corning .....	5,000 00
Eliza Mott .....	140 00
Mary M. Colby .....	595 86
D. Marley .....	1,400 00
Henry E. Robinson .....	6,000 00
M. N. Hobby .....	726 28
Eliza Mott .....	350 00
Caroline Goff .....	4,161 59
Simeon Abrams .....	2,248 70

Catherine F. Johnson .....	\$530 00	
Maria Hobby .....	1,187 68	
Eliza Mott .....	650 00	
J. L., of Liverpool, England .....	25 00	
Eliza Mott .....	335 54	
Daniel Marley .....	349 30	
Emma Strecker .....	\$10,000 00	
Interest .....	2,221 66	
		<hr/>
	12,221 66	
Eli Robbins .....	5,000 00	
Margaret Burr .....	11,011 11	
Mary Burr .....	10,611 11	
George Dockstader .....	125 60	
Mr. Roosevelt .....	10 00	
Samuel Willetts .....	5,045 00	
Augustus Schell .....	5,000 00	
James Kelly .....	5,000 00	
George A. Dockstader .....	100 00	
William B. Bolles and Leonora S. Bolles .....	2,949 11	
Edward B. Underhill .....	500 00	
George Dockstader .....	100 00	
Cash (no name) .....	15 00	
Cash (no name) .....	40 00	
		<hr/> <hr/> <hr/>

Of the funds thus received, there was invested in United States bonds one hundred and fifty-eight thousand dollars (\$158,000) at par value, the actual cost of which was one hundred and sixty-nine thousand nine hundred and seventy-one dollars and ninety-one cents (\$169,971.91), and in New York city stocks, twenty-nine thousand dollars (\$29,000) at par value, the actual cost of which was thirty thousand seven hundred and twenty-two dollars and fifty cents (\$30,722.50).

There is also deposited in the Union Trust Company of New York, a portion of said fund, amounting to thirty-nine thousand nine hundred and thirty-three dollars and seventy-nine cents (\$39,933.79), to which will be added the interest accrued since June 30, 1890.

The balance of the fund has been applied to the purposes of the institution, in such ways as the managers thought

would increase its efficiency and add to the comfort of the pupils under their charge.

The managers take this opportunity to again express their high appreciation of the ability and usefulness of the superintendent, Mr. Wm. B. Wait. For thirty years he has been connected with the institution, twenty-seven of which, in the capacity of superintendent, he has devoted to the welfare and improvement of the institution and those under his charge.

Since the incorporation of the institution it has educated more than 1,500 pupils, very many of whom have been enabled, from the instruction thus obtained, to support themselves, and all to add to the comfort of those around them.

The managers respectfully ask from your honorable body an appropriation of two hundred and fifty dollars (\$250) for each pupil, being the amount which was appropriated last year.

They also take this opportunity to express their thanks for the aid and support which your honorable body has always given to this very useful and benevolent institution. All of which is respectfully submitted.

NEW YORK INSTITUTION FOR THE BLIND.

JOHN T. IRVING,

F. AUG'S SCHERMERHORN,

*President pro tem.*

*Secretary.*

---

CITY AND COUNTY OF NEW YORK, ss. :

John T. Irving, of said city, being duly sworn, saith : That he is president of the New York Institution for the Blind, and that the above report, signed by him, is true, to the best of his knowledge and belief.

JOHN T. IRVING,

*President pro tem.*

Sworn to before me, this 3rd day }  
of December, 1890. }

HULBERT PECK,

*Notary Public, New York County.*

# Report of the Treasurer.

WILLIAM WHITEWRIGHT, TREASURER, *in account with the* NEW YORK  
INSTITUTION FOR THE BLIND, *year ending September 30, 1890.*

*Dr.*

To cash balance, September 30, 1889.....		\$9,871 58
To cash received from State New York....	\$45,127 00	
To cash received from State New Jersey...	7,727 31	
To cash received from New York county..	4,863 70	
To cash received from Kings county.....	1,344 99	
To cash received from donations .....	155 00	
To cash received from legacies.....	500 00	
To cash received from rents, Mount Hope,	400 00	
To cash received from music and instruction .....	89 54	
To cash received from clothing, dry goods, etc.....	226 13	
To cash received from sale of manufac- tures .....	1,994 90	
To cash received from interest.....	16,016 74	
To cash received from supplies.....	235 77	
To cash received from repairs and improvements.....	4 67	
To cash received from rebate on taxes, Mount Hope .....	21 67	
To cash received from furniture and fixtures .....	12 60	
To cash received from Suffolk county ....	40 76	
To cash received from traveling expenses..	7 63	
To cash received from petty account.....	8 42	
		<hr/> 78,776 83
Total .....		<hr/> \$88,648 41 <hr/>

*Cr.*

By cash paid for supplies.....	\$18,097 15	
By cash paid for salaries and wages.....	20,749 20	
By cash paid for clothing, dry goods, etc..	5,498 87	
By cash paid for furniture and fixtures....	4,936 29	
By cash paid for repairs and alterations...	5,969 04	
By cash paid for traveling expenses.....	287 48	
By cash paid for gas ... ..	1,322 12	
By cash paid for Mount Hope property...	835 70	
By cash paid for music and instruction....	3,263 18	
By cash paid for taxes, Mount Hope.....	2,535 00	
By cash paid for raw materials for manu- facturing .....	985 25	
By cash paid for petty account.....	925 25	
By cash paid for clothing, dry goods, salaries and wages.....	2,789 69	
By cash paid for manufacturing depart- ment, salaries and wages.....	1,627 92	
By cash paid for insurance .....	1,403 00	
By cash paid for boys' shop account.....	78 89	
By cash paid for fuel.....	3,341 00	
By cash paid for legacy tax.....	134 65	
	<hr/>	\$74,779 68
Balance.....		13,868 73
		<hr/>
Total .....		\$88,648 41
		<hr/>

W. WHITEWRIGHT,

*Treasurer.*

Examined and found to be correct.

WM. C. SCHERMERHORN,	}	<i>Finance Committee.</i>
JOHN T. IRVING,		
EDWARD KING,		

November 21, 1890.

## Report of Attending Physician.

---

*To the Board of Managers of the New York Institution for the Blind:*

GENTLEMEN.—In submitting to you my annual report, it affords me pleasure to state that the past twelve months have been noticeable for healthfulness; not only have all cases in the sick wards yielded to treatment, but I think it worthy of note that no death has occurred since 1888. In this respect your institution has presented a remarkable record, unsurpassed, I believe, by any institution in our land, and I gladly testify to the ever-watchful care of the superintendent, and his earnest coöperation in all matters pertaining to the sick, as contributing largely toward this happy result.

Respectfully submitted.

WILLIAM A. HUME, M. D.,

*Attending Physician.*

NEW YORK, *November 12, 1890.*

# Report of the Superintendent.

---

*To the Board of Managers :*

GENTLEMEN.—I beg to submit the following items of information, with such comments as seem appropriate, as my report for the year ending September 30, 1890, it being the fifty-fifth report of the institution, and the twenty-eighth consecutive report by the writer :

The number of pupils September 30, 1889, was .....	199
Admitted during the year .....	44
<hr/>	
Whole number instructed .....	243
Reductions .....	37
<hr/>	
Remaining September 30, 1890.....	206
<hr/> <hr/>	

During the year no death has occurred and we have not been visited by any epidemic. Situated as we are, in the midst of a dense population, we are necessarily exposed to the introduction of disease from without, arising from conditions which do not exist within our own walls, and over which we have no control. The ailments of the pupils are often constitutional, in many cases being associated with the causes which obscured the sight.

It is our purpose that the hygienic and sanitary conditions of the school shall be excellent, and that the care of the sick shall be tender and efficient. In this connection I can not speak too highly of the administration of the medical department by the attending physician, Dr. William A. Hume.

Among our pupils will always be found individuals with low vitality, while, upon all, the necessary effect of blindness is to restrict activity, induce physical inertness, and thus impede growth and development. Nevertheless, experience shows that our pupils are capable of a degree of sustained effort in school work that can hardly be surpassed by pupils of similar age and grade in any school.

Such power of sustained effort, exhibited year after year, under a most burdensome deprivation, furnishes even better evidence of

good sanitary and hygienic conditions than is found in a clean bill of health.

I submit, herewith, the course of study pursued in the several departments, and a schedule showing the manner in which the time is divided and occupied throughout a day of school work: also a statement of the manufacturing department, and a catalogue of literary and musical works now published in the New York Point system.

The whole work of the school may be comprehensively grouped under three heads — physical education, mental education and manual education. In each of these divisions are several subjects of an appropriate character, in respect to which the pupils are regarded in the three-fold aspect of development, information and application: the first relating to the special action and growth of the faculties, the second to the imparting of useful knowledge, and the third to application of knowledge for practical purposes.

The work which seems necessary to be done, and which we undertake to accomplish during the school period of a blind person, is simply enormous, far exceeding in variety and difficulty the work which is done in the general schools with persons of similar age who can see.

The problem of education which we are trying to solve is difficult in all its phases, but more so as respects girls than boys.

It is evident that there are but few occupations in which a blind woman may engage for a money compensation. In every household, however, there is a wide range of duties which afford active and healthful occupation, the performance of which is a valuable service, representing money earned, and requiring the attention of a mind well trained in the use of knowledge relating to the various interests of the household.

For these reasons household economy has been given a place in the course of instruction, as being especially adapted to girls. The room set apart for this purpose is furnished with four gas stoves of modern type, portable gas ovens, hot and cold water, and all the utensils found in a well-ordered kitchen.

The instruction, which is necessarily independent of the administration of the household of the institution, relates to the nature and production of foods, to their kinds, grades and values, to their preparation for market, to the modes of combining and preparing them for use, to the care and economical use of food, both before and after it has been cooked, and to the various processes of cooking, with practical tests as to the sufficiency of boiling, baking, etc. It also

includes the names, uses, manipulation and care of culinary and other household utensils, dexterity in handling, measuring and mixing solids and liquids, and such other matters as are necessary to the proper management of a kitchen.

With this knowledge and training, the blind girl, if she has the force and character which every capable person must possess, will find pleasant employment, and render valuable service in her own home. She may save herself and her friends from the humiliation which, in adult life, attaches to incompetence and an unearned support, and enjoy an independence and contentment which idle persons can never know.

It is difficult to imagine any household, however lowly or luxurious, in which there is a blind girl, which would not be much better and happier by her efficient participation in its affairs.

During the year, twenty-four girls, arranged in classes of four each, have been instructed in kitchen and household work. They have shown deep interest, and have made very commendable progress.

In the literary department the usual course of study has been followed.

Special mention should be made of the work done by the pupils in the study of arithmetic, by the use of the completed text-book printed in New York Point. A large number of pupils, arranged in several groups, regularly prepare the lessons assigned, by their own study of the book. The same has been done with the history of the United States. This uniform use of a text-book by classes of different grades, is wholly unattainable in the case of the Boston line letter.

Work in other departments has proceeded as usual. A comprehensive course is pursued in the history, theory and practice of music. The various branches of this subject should be taught with thoroughness. They present all the elements necessary for discipline and culture, and the mastery of them ought to lead to a remunerative occupation and an honorable profession.

It is evident that the attempt to cultivate, in the dark, that high degree of certainty, celerity and variety of muscular action which the performance of instrumental music demands, must be surrounded by embarrassments. Accordingly, it cannot reasonably be expected, that among the small number of blind persons of school age, there should be found many who will attain a high degree of technical skill, while the number of those possessed of the power to interpret will be still less. This will be more apparent in connection with the fact

that all the instruction and practice in this many-sided and difficult subject of music must be crowded into the school period, together with physical, manual and literary training.

But one need not be a master in the art of interpretation of music in order to be a good performer, a teacher, or a piano-tuner. In all the essentials of the art and culture of music, the pupils in our schools for the blind may be thoroughly grounded, and indeed must be, if they are to compete for position and occupation with their more favored fellows who can see.

In this department, some system of tangible notation which the pupils can write as well as read, and in which every kind of music can be correctly expressed, is indispensable. For many years our pupils have learned their music from the printed page, or from their own embossed writing, without the aid of a music reader, whose duty it was to dictate the music, note by note at the instrument to the pupil who played and learned it as it was read to him.

A blind lady residing in Kentucky, in a letter written September 30, 1890, referring to the music now available in New York Point, says: "I like the collection of point music very much indeed, and feel as independent as a seeing teacher. I appreciate your musical system more and more every day." Letters of similar tenor are received from blind persons in all parts of the country.

The studies of the pupils in harmony, counterpoint, music history, acoustics, piano, organ, guitar, singing, point music notation and piano-tuning furnish a round of work, technical, practical and theoretical, which is of the utmost importance in every school for the blind. This has long been recognized; and every available resource should be applied to make the work broad and thorough, and to render the pupils independent in doing it.

The industrial or manual-training department holds the same important relation to the school which it has so long sustained. In manual work the pupils not only acquire much useful information, but are incited to be industrious, to love work, and to recognize its value. The classes in the several branches of study have made good advancement. In general, the conduct of the pupils has been commendable, and they have pursued their studies with cheerfulness and a manifest desire to make the best use of the great advantages which the school affords.

My acknowledgments are due to the teachers and officers of the school for their hearty co-operation, and for the sincere and efficient manner in which their duties have been discharged.

The eleventh annual meeting of the American Association of Educators of the Blind was held July fifteenth, sixteenth and seventeenth at the institution in Jacksonville, Ill. The attendance was large, and the papers and discussions covered a large number of relevant subjects.

It was decided at this meeting that, until further order, that portion of the government grant devoted to the New York Point should be used in preparing *text* books of all grades—upon all essential branches. If this resolution is carried out and the books be put into the hands of pupils for individual study, it will do more to strengthen and broaden our educational work than has ever before been accomplished by means of embossed printing.

The publications of the Society for Publishing Evangelical Religious Literature for the Blind are gradually increasing in number. Every book appears in the New York Point. The international series of Sunday-school lessons in this form are sent weekly throughout the United States to all who desire them. There has long been an urgent desire for a hymn book in this system, and at the request of the trustees of the Society I have undertaken the task of compiling one and shall spare no effort to make such a selection as will be acceptable in every home.

Since 1867-8, when the agitation of the subject of embossed point types was commenced in this country, at which time the general features of the New York Point system were explained, there has been no restatement of the case in these reports. In the meantime, while the system has steadily gained ground and secured a permanent footing, a large number of men and women have entered into this field of educational work and it is important that they should be well informed in respect to this subject, which more deeply affects the present and future educational welfare of the blind throughout the country than any other matter connected with our work. In the general interest therefore, I submit herewith a sketch of the rise, development and present state of embossed printing, keeping carefully in view the relation of the subject to the education of the blind in the United States.

All of which is respectfully submitted.

WM. B. WAIT,  
*Superintendent.*

# A REVIEW

OF THE

Origin and Development of Embossed Literature and Music for  
Touchreading, with Special Reference to the Educational  
Interests of the Blind in the United States.

---

By WILLIAM B. WAIT.

---

The schools for the blind in New York, Boston and Philadelphia were opened in the order named, in the years 1831-33.

Among the important subjects which were early presented for consideration was that of embossed books. At that time no system which had been devised was deemed of sufficient worth to command general recognition and approval. One after another, various devices had been suggested, the deficiencies of each only serving to prompt some new plan, until, both on the continent and in England, and especially the latter, there was a confusion of types for the blind, like that of tongues at Babel.

It was at the outset quite natural to assume that the usual forms of Roman type, as seen in books, would, if embossed, be easily sensible to the touch; and remembering also that there was a natural predilection for the ordinary forms, we can readily understand why the Roman script and the upper-case and lower-case letters were each selected by different persons as presenting the best forms for the raised letters.

It ought also to be noted that, while each of these systems was put forth in a tentative way only, for the reason that there was no available mode of making any conclusive preliminary investigations, yet the expense attending the work, the necessity of printing as large an edition as possible, and the desirability of preserving the plates, divested each plan of its character as an experiment, and gave it a permanence and consequent recognition which was not merited, and because of which true progress was greatly obstructed.

But, notwithstanding the esteem in which the forms of the Roman letters were held for the purpose of embossed literature,

they were considered by some to be unsuitable by reason of their complexity. The Roman forms were, however, generally accepted as the alphabetic basis, simplification being gained by omitting unessential and retaining characteristic parts of the letters.

With a view to reducing the enormous cost and bulk of books, other schemes were put forth which attempted to utilize the elements of stenography and phonetics. These forms were arbitrary and had no relation to the Roman forms.

No less than twenty styles of embossed printing were brought out in Great Britain, between the years 1828 and 1838, six of which obtained recognition. Of these, three, Haüy's script, Gall's angular serrated upper and lower-case, and the Fry-Alston plain upper-case, were Roman; one, that of Moon, was an extreme modification of these forms; another, that of Lucas, was stenographic, while Frere's was a phonetic style.

On the continent Haüy had led the way in 1784 by the adoption of the written form of the Roman letters. The failure of this plan after a lapse of about fifty years, seems to have directed attention in France to the fact that the sense of touch has no vicarious quality by which it can take the place of sight; that it is in no way quickened or developed by the memory of what has been seen; and that an alphabet for touch-reading, possessing the tangible power necessary to enable the blind in general to read it, and also furnishing the means of embossed *handwriting*, must be sought for outside of the Roman forms, and avoid the use of lines, curves and angles. The key to the whole alphabetic structure and to the symbolisms of literature, music and mathematic, was to be found in the combination of raised points or dots; for these alone combine the elements of tangibility and *writability*.

The first definite step on this new line was taken in 1825 by M. Charles Barbier, an officer of artillery, who, being rich and philanthropic, was interested in promoting the education of the blind. Barbier suggested a combination of points arranged in a rectangle, containing six points vertically and two points horizontally, making twelve points to fill a space.

Although Barbier had made choice of the right means, he was in error in his mode of application. The most conspicuous, though not most radical defect, was the large and unwieldy size of the signs. This was observed by Louis Braille, who was then a teacher in the Paris school, and who reduced Barbier's rectangle one-half, thus limiting the number of points to six instead of twelve. On this basis, Braille was the first who devised a practicable scheme for presenting literature to the blind in a truly tangible form, suited to

the tactile capacity of all. This was in 1829. The plan underwent some modifications and came to nearly its present form in 1834.

Thus, after about fifty years, a new point of departure had been reached and a new epoch opened.

In England a period of great activity was begun about this time, all the systems now known in England, except the Braille, having been brought out between 1832 and 1838. Although the new idea had reached England, still its great importance was not recognized, and all the promoters of tangible literature followed more or less closely the false trail which had been taken by Haüy fifty years earlier, and which in France at least had now been abandoned.

Thus, in 1332, we find that part of the Bible was printed for use in England in the Roman script of Haüy, from types found in Paris. But although the script form was rejected, a solution of the problem was expected from the use of the letter-press forms of the Roman letters, and it was hoped that in this way the error made by Haüy would be retrieved. The upper and lower-case letters, in their simple forms and in various altered shapes, were put forward in quick succession, their advocates all following Haüy on the Roman road to nowhere.

Amidst all this confusion and uncertainty there was but one line of real advance, and that was opened by the Barbier-Braille system.

This was the situation in England and France in 1831-33, when a similar field of educational work and inquiry was entered upon in this country.

The importance of avoiding such a diversity of tangible type as existed in Europe must have been evident. The general and prospective welfare of the schools and of the blind, and every dictate of prudence and economy, demanded the adoption of only a single system. Nevertheless, at the very outset two systems were adopted. This is somewhat surprising, and how it came about is a matter of interest. It seems that at first there was a desire for united action between the schools in Boston, Philadelphia and New York. At the head of the Boston school was Dr. Howe, the leader in this line of thought, while the Philadelphia school was in charge of Mr. Friedlander, who had been a teacher of the blind in Europe. There is reason for believing that there was an understanding to the effect that Dr. Howe and Mr. Friedlander should inquire into the subject, and that each having decided upon the style of tangible letter which he deemed most suitable, should submit it, with his reasons, to the other for criticism. In case of agreement, the matter was to be deemed settled; but in case of

disagreement, the subject was to be laid before the head of the New York school, who should have the deciding voice. Friedlander decided in favor of the Roman capital, and adopted the Alston letter with slight changes. About the time he was preparing his results for transmission to Dr. Howe, he received a book printed in the angular lower-case type, as the expression of Dr. Howe's views. Friedlander seemingly did not regard the adoption and publication of books as within the meaning of the understanding, and the arrangement came to an end. The Philadelphia school, perhaps feeling that Friedlander had been unduly anticipated, and believing that his selection of Alston's Roman capitals was quite as fully justified as Dr. Howe's choice, approved his course, and in 1837 adopted the Roman capital letter.

There are many facts which throw light on the matter.

*First.* Such an understanding was at the time eminently desirable, for reasons heretofore indicated.

*Second.* Dr. Howe was himself not wholly in favor of the Roman line alphabet, for in 1833 he wrote to his board as follows: "Without now detailing upon all the methods which I would substitute for those hitherto used, I may say that it is founded upon the only principle which can possibly obviate the immense inconvenience of bulk and expense, viz., that of contraction or stenography, a principle, which, if acted upon, may, I am convinced, render books for the blind as cheap and as compact as those printed for our use."

*Third.* The urgency and extent of his efforts exceeded the limits of such an arrangement. If Dr. Howe had known that the Alston letter, which was already available in book form, was to be a competitor, it would have been quite proper to present the Boston letter in printed form also. This would have required only a few pages at most. Dr. Howe says, in his fourteenth report, that the subject was taken up in 1834. Yet, by 1835, we find a published catalogue of several books, some of which had been sent to England in the same year.

*Fourth.* The Roman capital letter was not adopted in Philadelphia until 1837. Prior to that time, and as early as 1835, several books had been printed in the Boston letter, and the New Testament was in press, through the aid of the American Bible Society, whose powerful support had been enlisted. There could be neither time nor means for the employment of *two* systems, which were essentially of the same kind; and there was no good reason for assuming that the angular lower-case letter, as proposed by Dr. Howe, would not be as serviceable as the capital letter, if not more so.

*Fifth.* The system adopted by Philadelphia was not peculiar to Friedlander, but was borrowed from Alston, who in turn had received it from Dr. Fry; from which it would appear that the rejection of the Boston letter was not influenced by personal vanity or local pride.

But whatever may have been the disposing influences the facts remain. The false theory of Haüy, which after fifty years of unfruitfulness was taken up in England and Scotland, had now been accepted as the basis of our own educational system; while the true theory suggested by Barbier, and exemplified by Braille, was and continued to be ignored. In the whole history of education, it will be difficult to find a single instance in which the force of a great example, and the power of precedent, even though not a good one, are seen more conspicuously than in this matter. The chief redeeming feature of the situation in our own country was that the false doctrine appeared in only two forms, while in Europe it was manifest in half a dozen.

From 1837 to 1863, there was no effective agitation of the question of types in this country, and the Boston letter was passively accepted. In 1853, however, at a meeting of American Instructors of the Blind, the following resolution was adopted:

“*Resolved*, While the convention would not discourage the use of any type or character now in existence, they decidedly recommend a uniform type or letter for all future publications for the blind.”

“*Resolved*, That the ‘Boston letter,’ so called, in which the great bulk of books for the blind have been printed, be preferred as the standard type for all future books printed for the blind, subject to the amendments proposed in the following resolution.”

“*Resolved*, That a committee of three, including the president of this convention (Dr. Howe), be appointed at this meeting to examine the ‘Boston letter,’ to ascertain whether any alteration in any of said letters be expedient, and if so to recommend its general adoption.”

So far as is known, the committee was not appointed, and no other meeting was held until 1871. It is also worthy of note that the records of this meeting make no mention of the Braille system. Thus the field was almost wholly occupied by the Boston letter; and books printed at the Boston press were introduced into the different schools as they were organized, one after another, throughout the country.

The most potent factor, however, in establishing the Boston line letter, and which, more than all else, enabled it to supersede the

Philadelphia letter, was the printing and free distribution of the whole Bible by the American Bible Society.

A strong effort was made at an early date to give the Roman upper-case letters ascendancy, by publishing an English dictionary, which it was hoped would be largely used in the schools. Mr. Wm. Chapin, who was principal of the Philadelphia school at the time, had previously, while at the head of the Ohio school, given his support to the Boston lower-case letter. He now suggested the union of the two Roman styles, the upper-case to serve as capitals, and the lower-case for the body of the book. This expedient offered a solution of the dilemma between expressed conviction on one side, and official duty as the executive officer of the Roman capital party on the other. This suggestion was not adopted, however, and the dictionary was printed in the Friedlander letter.

In the meantime (1837-1863), no effort whatever was made to give the Braille system any standing amidst the embossed printing of the time, notwithstanding that both of the line letter systems gave early evidence of insufficiency. The report of the New York school published in 1837 says: "Reading is readily acquired by some of the blind and with difficulty by others. Hence it is that the pupils do not all engage in this exercise, and that the *best class* of readers is composed of females and of children not engaged in the work-shop."

The following extract from the New York report of 1838 shows that the precipitation of these two forms of embossed type upon our educational system, without a strenuous effort to secure general approval of a single system, was unwarranted and injudicious: "Both the institutions at Boston and Philadelphia have anticipated our own, in printing for the blind. This subject, however, has not been neglected by our committee; they have been engaged during the past year in ascertaining from experience the merits and defects of the various forms of type now in use for the blind, with the intention of endeavoring to procure a uniformity of printing in all the American institutions, as soon as they are prepared to judge what should be the one alphabet adopted. The committee thinks that the experience of the institution will enable its managers early in the ensuing year to act understandingly with the other institutions in the United States, in selecting a form of type for the use of all American institutions."

"The importance of having one form of type adopted by the institutions is manifest from considerations so obvious on the slightest reflection, that your committee would be unwilling to see our institution begin printing before doing all in its power to effect so desirable an end; but the committee is decidedly of the opinion that

so soon as the institution has done what it can to produce the desired uniformity, the business of printing for the blind should be at once commenced."

I have said that the Barbier-Braille idea was ignored.

In 1833, in an extended account by Dr. Howe of his visit to the schools of Europe—among others that of Paris—no mention is made of the new idea.

In 1846, after visiting Europe, Dr. Howe published a valuable paper on printing for the blind, in which mention is made of the efforts of Haüy, Gall, Fry, Alston, Lucas and Frere, but Braille is not noticed.

In 1852, in an extended notice of music, no mention is made of the Braille notation, which was then the only practical system known.

In 1863, after again visiting the principal institutions of Europe, Dr. Howe published some suggestions for improving the school at Boston, but no allusion was made to the Braille system.

In 1869, the report of Dr. Howe contained four pages in regard to music, but made no mention of the musical notation of Braille.

In 1871, in a letter to the convention of instructors at Indianapolis, referring to the qualities essential in a type, he said: "It should resemble in form and appearance the letters in common reading books."

In 1872 the convention of instructors was held at the Boston school. An extended outline of the New York system of musical notation was given and discussed in connection with the French system. A resolution was adopted, requesting the writer to perfect the system in detail as soon as practicable. In 1873 the report of the Boston school contained Dr. Howe's remarks, in which allusion was made to Cadmus, Weissenberg, Paradis, Haüy, Alston and others, but no reference is made to the Braille system, or to the action of the convention in regard to the New York system.

In the Boston report of 1875 there is a statement of the great musical advantages to be found at the school in Boston, but the Braille system is not mentioned. In the Philadelphia reports, neglect of the Braille system is equally conspicuous. And yet the public mind needed more light, as no correct or final conclusion could have been reached, unless all the available facts which were related to the question were brought clearly into view. Silence was not more to be commended than the haste which had thrust an effete system in a double form upon our schools.

But, although the field had been so generally occupied as by a night march by the Roman intangibles, which had taken their position behind the scriptures on the one side and the English

dictionary on the other, the French tangibles found here and there a foothold.

The merits of the Braille system were recognized chiefly by a few blind persons who were engaged in teaching. There were no books, no funds for printing, and the apparatus for writing was very expensive. It was proscribed as being arbitrary on the ground that it was unlike the ordinary forms of letters. For these reasons the use of the system was restricted to very narrow limits, as it depended upon individual interest and enterprise only.

This was the situation in 1859 when, being engaged as a teacher in the New York school, I first observed that many of the pupils did not read.

In 1863, having been called to my present position, the low state of the art of reading demanded attention. Many of the pupils did not read, and text-books were not used in class work. The published literature was very considerable, but it could not be generally used unless the pupils could read well. At that time, not having studied into the matter, I assumed that the pupils could learn to read the books in the line letter with uniform facility, according to their grade, and determined to spare no effort to secure that result. The entire school was arranged in graded classes. New alphabet cards and reading books were procured. The classes all read at the same hour each day, five days in the week, and much extra time was given to the slower pupils. From week to week the grades were rearranged so that no pupil should be out of grade. This course was continued for two years with the following result, according to the standards generally followed:

	Per cent.
Could read with facility .....	20
Could read moderately well .....	48
Non-readers.....	32

Statistics collected at this time showed the condition in some of the largest schools to be as follows:

	Read with facility. Per cent.	Read mod- erately. Per cent.	Non- readers. Per cent.
Philadelphia school.....	24	18	58
Michigan school.....	22	39	39
Indiana school.....	40	21	39
Ohio school .....	42	20	38
Wisconsin school.....	31	33	36
Maryland school.....	48	38	14

Similar facts were requested from the Boston school, but none were received.

My original standard of facility had been the average number of words read aloud in a minute, viz., 160, by several seeing teachers, the selections being made from different authors and including easy and difficult compositions. At the end of the two years of special effort we found but five pupils who could read with facility according to this standard. The above figures returned from schools where there had been no special exertion, such as had been made in New York, indicated either a different standard or better methods. In order to get the most reliable information and to study the matter thoroughly I visited several of the schools, including the one in Boston. The results may be summed up as follows:

*First.* The books were generally in Boston type.

*Second.* The alphabet cards and readers were like our own.

*Third.* The pupils ranged about the same as our own in respect to age, ability and sex.

*Fourth.* The number of words read per minute by the average sight reader was nowhere used as the standard of facility.

*Fifth.* Any given facile reader usually showed a different rate and quality of reading in different books, while several facile readers showed similar differences when reading from the same book.

*Sixth.* The group of non-readers included some of the brightest pupils.

*Seventh.* The capacity for touch-reading was no test of mental capacity.

*Eighth.* Text-books were nowhere in use by the classes.

*Ninth.* It appeared that the books, which were not many, had been often read, so that the pupils were familiar with their contents. For this reason the number of readers was greater than it would have been if unfamiliar books had been used.

*Tenth.* The Braille system was at this time (1866) practically known by only a few individuals, mostly teachers, but it was not recognized in the course of study of any of the schools named above.

In view of all these facts, the only conclusion which could be reached was that the Roman systems could no longer be properly regarded as educational forces, and that they failed to fulfill the necessary conditions of touch perception and the urgent wants of the blind.

This conclusion, though not desired by me, was inevitable, and hence a point of departure had been reached. At this juncture my

attention was turned to the merits of the new idea of points as against lines. The old line letters could not be written, and they lacked tangible power. The point letters could be written, but it was necessary to show that they possessed that great prime essential, tangibility. In order to test the matter the Braille system was taken into consideration.

About 1860, the Braille had been taught in the St. Louis school, and an inquiry in regard to the success in the use of that system elicited the following statement:

Whole number of pupils.....	69
Able to read with facility.....	45
Able to read moderately well.....	24
	69
Percentage of readers.....	100

In the New York school a test was made with eight pupils, who, after a long period of patient effort, had utterly failed to distinguish the Boston letters one from another. The number of lessons given with the point letters ranged from five to thirty, and every one succeeded well. In addition to this a test was made with the entire school, and in eleven lessons of one hour each the tangible efficiency of the point letter had been demonstrated in the case of every pupil.

In France, upon similar experience, the system of Braille, or some offshoot from it, had at this time completely supplanted the Roman forms, and was extending to the other schools of continental Europe. Besides all this, and more important, perhaps, was the fact that the point sign, in the very essence of its structure, in its simplicity, and its entire avoidance of linear forms, contributed the strongest internal evidence of its fitness to respond to the sense of touch.

Moreover, a consideration of the functions and limitations of the sense of touch led to the conclusion that no compact, writable and effectively tangible letters could be formed of lines, and that such letters must be formed of points.

Up to this time two conclusions had been irresistibly forced upon us.

*First.* That the code of embossed line signs, being intangible to a large class, being unwritable, and impracticable for the purpose of musical notation, was unsuited for school purposes and for the general use of the blind, and was therefore fatally defective.

*Second.* That a code of *point* signs would possess all the requisites which were lacking in the *line* codes.

Thus, having passed the second stage, there remained but one further step, namely, the adoption of a code of point signs.

The Braille system for literature and music, apparently, at least to uncritical observation, had been constructed upon correct principles, and the addition of the system as a regular branch of study seemed to be proper. Of course, a code of literary signs can readily be learned, but the structure of musical notation is much more complex. In order that the subject might be introduced and taught in the most efficient manner, I studied the whole system carefully. My work was greatly facilitated by an excellent translation of the second revised edition of the French system, by Mr. E. P. Capp in 1863, and by a book entitled "The Braille System," published by Henry Robyn in 1867. While studying this system it was manifest that, in the construction of the literary code, the important considerations of the size of the signs, which affects the bulk and cost, and of simplicity of arrangement, which affects the ease of both writing and reading, had been disregarded, while the music code appeared to be defective and less comprehensive than could be desired. I also thought that I had discovered the correct principle of construction and the correct mode of application. (These matters will be referred to hereafter.) But, remembering the confusion existing among the *line* codes and their advocates, and knowing that the schools in Boston and Philadelphia were both opposed to any and all so-called arbitrary systems, and hence that no point code could be generally introduced without a hard and long struggle which must result in the supersedure and final extinction of one or the other, and feeling the importance of securing wide and united action, I waived for the time the considerations of defect and improvement, and advocated the general adoption of the Braille.

In the thirty-first New York report, after stating, in a general way the mode in which a system better than the Braille could be constructed, I wrote as follows, in the hope that others, seeing my readiness to set aside my own well-founded views, would be impelled to do likewise. I quote: "But the Braille system is an excellent one, and, inasmuch as there are already too many systems of printing in use, which difficulty would be magnified by the introduction of another, it is urged that every institution should be supplied with the necessary apparatus, so that all pupils may be taught to write it, in doing which they will learn to read it, thus making a demand for books and music, printed in the only type known at present, which is available for all purposes to all the blind. And I would especially urge upon all persons or institutions possessing facilities

for printing for the blind, the importance of printing books in the point signs of the Braille system."

This appeal elicited no response from Boston or Philadelphia. Not a sheet of embossed Braille was printed. Meantime, I continued to study the question: but, whereas my first thought had been to improve the Braille by remodeling it, the conviction was soon reached that the vertical position of the Braille signs, which had been derived from Barbier, and which allotted a fixed and unvarying space to all the signs alike, did not admit of the most advantageous application of the only correct principle of construction, and therefore could not yield the results in simplicity and in saving of space and time which ought to be gained.

In 1868, I published a discussion of the whole subject, setting forth without reserve, and analyzing every known principle of construction, and for the first time indicating the *mode* in which the principle, which I had previously suggested as the correct one, should be worked out.

The closing paragraphs are as follows:

"Having thus indicated some of the principles to be followed in the construction of a more legible and cheaper system, which may be written as well as read by the blind, it may be observed that these principles should be reduced to practice, and a thorough trial made before a definite alphabet or system of signs can be decided upon."

"Otherwise, the error of devising an alphabet and trying to adapt the blind to it, instead of adapting an alphabet to the blind, will surely be repeated."

"It is believed that the general character of the cheapest, most tangible and useful system of printing for the blind has been indicated; and, so far as experiment has been made, the results are highly satisfactory, and certify the correctness of the views advanced."

In accordance with this statement, after long and laborious efforts, a literary code was devised, which, by the aid of some type and a small press, was critically and thoroughly tested. After the merits of the device had been demonstrated, another effort was made to secure the adherence of the Boston and Philadelphia schools to a *point* system. I stated to Dr. Howe and to Mr. Chapin that, notwithstanding my belief that a code much superior to the Braille was within view, I would abandon all further efforts in this direction and adopt the Braille if they would do the same and coöperate to provide books printed in that system. It should be borne in mind that at this time the whole country was almost entirely dependent on the Boston press for embossed books.

The proposal was not accepted. Soon after this there came reports, that a new alphabet was being prepared in Boston. Although Boston had its face set to the rear, still a move forward might be expected. The situation was significant of the Friedlander episode.

The next step in advance was taken in 1869, when the New York literary code was published in the report for that year, together with experimental proofs and arguments in its support. This stimulated a good deal of interest in many of the schools, but as there were no printed books at hand little was done beyond the distribution of alphabet leaflets and a few writing frames, until 1871, when another forward movement of unusual importance occurred. In that year the first meeting of the American Association of Instructors of the Blind was held at Indianapolis, at which the whole subject of printing and writing for the blind was considered at length. For the first time in the history of this or of any other country, the merits of the Roman system, represented by the capital and the small letter forms, and of the point system represented by the Braille and the New York codes, were considered by an assembly of educators of the blind. As an evidence that my views in regard to the Braille were neither singular nor unwarranted, but were consistent with the conclusions reached by others who had pursued a similar but independent line of inquiry, I quote from the proceedings of that convention the following remarks by Mr. Foster, then superintendent of the St. Louis school, where the Braille had been highly esteemed since its advent there about 1860.

Mr. Foster: "I represent the Missouri institution, and we are supposed to be decided advocates of the Braille system. When I entered the institution, one of the first objections I found to the Braille system was the immense surface it occupied. I wished to find a better way if possible, and I studied the Braille system in order to find out its defects, if it had any. I wanted something that would be advantageous to the blind, and have as few objections and as few disadvantages as possible. Then I watched the pupils in my own and other institutions to see what their method of feeling was."

"The first objection I had to the Braille system, as I said before, was the space it occupied; the next was the indefiniteness of its characters."

(The speaker here illustrated his criticisms on the Braille alphabet by reference to the Braille forms for the letters *k*, *a*, *c*, *m*, *n* and *w*, using the blackboard for the purpose.)

"In many of the characters used by Braille, as *k*, *w*, *m*, *u*, and others, the space between the points is two-twelfths of an inch. The finger being convex, the consequence is that it touches the space between the points, and the sensation is indistinct, so that *k* is liable to be taken for *a*, *b* for *l*, and *w* for *c* or *m*. Parts of these letters are also liable to be taken for punctuation marks."

"Readers almost invariably draw their fingers toward them in reading; but it was found, in the next place, that the points could be best distinguished in a longitudinal direction. The little papillæ must be struck in that direction in order to convey a distinct sensation to the brain. Right here is where the system failed. We made them strike across. When we came to a three-point letter the finger of the child covered but two of the three points."

"Mr. Wait published his system in 1868. I found a great difference in the use of it. The finger of the pupil would pass rapidly across the page in a direct line. The little papillæ caught the points with ease, one after another; there was no confusion, and the child could read it rapidly."

"I have not had books in my institution to test it among the pupils as a body, but have used the alphabet, teaching it to various scholars. I took a class of seventeen, ranging in age from 5 to 22. One of them learned Mr. Wait's signs in twenty-two minutes, and the whole class in seventy-five minutes. That was enough to satisfy me that it could be rapidly learned, and that it possessed advantages over the Braille system."

"We had better not cling to the Braille arrangement of the points if there is anything better, and that I think we have in Mr. Wait's system."

The discussion resulted in the adoption of a resolution to the effect that the New York literary point system should be taught in all the institutions for the education of the blind.

The exigencies of the situation were such that some decisive action seemed to be necessary, and the meeting of this body of teachers, the first of the kind since 1853, was most opportune. The convention was free to take any action, and if it had approved the Braille system there would have been no consistent course left for us all but to adopt that cheerfully and at once, and seek to establish it in every school in the land.

This emphatic indorsement by the representative body of the teachers of the whole country, not only brought the New York code into general notice and esteem, but fully justified its author and every other superintendent in energetically seeking to carry into

effect the resolution of the convention. It also seemed to change what had before been exhibited as passive neglect and indifference into a somewhat active, though cautious, opposition.

It was at about this time that an agitation concerning the use of capitals, according to the rules of written language, was started. Prior to this time, capital letters had not been used in this way in either of the Roman systems. Mr. N. B. Kneass, of Philadelphia, put the idea into practice, and issued some publications in a combination type, capitals and small letters appearing in their usual relations.

This union of the intangibles was not adopted in Boston, where small letters only are still used. The combined system was as fatally defective as the elements of which it was composed. Those who could not read the line letters separately could not read them when combined.

The idea, however, was used as a means of assailing the New York Point, and it was charged as a fatal defect that it had no capital letters. It was also said that the New York Point alphabet ought not to be adopted, inasmuch as there was no musical notation in that system.

Although I had said nothing on the subject of musical notation, even in 1871, still I had long been at work upon it as closely as my many duties and limited time would permit. As for the use of capitals in embossed printing, they had never been deemed important in any system.

In 1872 the convention of educators was held at Boston. At this meeting the objection that the New York system had no capital letters was disposed of by providing them; likewise as to the objection in regard to music, an outline of the system being then presented in comparison with the arrangement of Braille.

Even at this time, had it not been clearly shown that the formation of an effective and rational code of music symbols was entirely practicable and that the essential features had already been worked out; the convention, in consideration of the immense importance of a tangible music code, would doubtless have been constrained to fall back upon the Braille system, notwithstanding the evident superiority of the New York literary code, and the prestige which it had gained. The discussion resulted in the adoption of the following resolution:

*Resolved*, That Mr. Wait and all others having systems of tangible musical notation for the blind, be requested to perfect their

systems and report the same to the several institutions at the earliest practicable moment."

In compliance with this action, the New York system of musical notation was published early in 1873, and in a number of the schools it was at once placed among the regular branches of study.

But, as heretofore stated, the forward movement received no recognition in the Boston reports, which are the medium of information, until 1875. In that year Dr. Howe says: "A class of advanced scholars has given considerable attention to the study of the literature of music, and a great amount of matter referring to this subject has been written out by them in the Braille system."

From this, two instructive inferences may be clearly drawn.

*First.* That the students of the Braille were few in number, for advanced classes in music are never large.

*Second.* That their work was wholly on the literary side, from the fact that no mention is made of the *notation*, which is the factor of greatest value in connection with music.

In the succeeding year (1876) unmistakable indications of a purpose on the part of Boston not to accord with the judgment of the American Association of Instructors of the Blind, and to embarrass the progress of the New York system, were evident.

The Boston report says: "Musical notation according to the Braille system has been constantly used by the classes in harmony, of which there are five in number, and all their exercises are written in it. This system is pronounced by the most competent and impartial judges far superior to all others. It is ingeniously contrived and scientifically arranged. Its method is simple and its acquisition extremely easy. The characters occupy less space and are more legible than those of any other contrivance of embossed notes. A system of musical notation, by which the blind themselves can write and read, is, of course, a great assistance to those who have no opportunities for regular recourse to a seeing reader; but in our establishment there is ample provision for this latter purpose, and thus much valuable time and arduous labor are saved."

This account reads like the description of some new discovery by an enthusiastic narrator, who feels that he must rest his statements on the authority of certain "most competent and impartial judges." Reading between the lines, the implication is clear that the judgment in favor of the New York system had been rendered by incompetent and biased judges. The passage from fulsome praise to almost complete disparagement, from unqualified approval to virtual disavowal, which is presented in this extract, can hardly be

regarded so much as an indorsement of the Braille, as a condemnation of the New York system and of the action of the American Association of Teachers.

The competent and impartial judges referred to were doubtless the British and Foreign Blind Association, and a coterie in Boston who appeared to act as a subsidiary branch of that association. Since these judges were not named they shall be nameless here, but will be recognized as the "anti-progressists" when we come to consider the question of their competency and impartiality.

The next demonstration, which revealed more clearly the position of the anti-progressists, occurred at the meeting of the American Association of Instructors held at Columbus in 1878.

At the previous meeting, in 1876, a committee had been appointed to report at the next meeting upon the relative merits of the New York and Braille musical codes. Although the question as to literary codes had been settled, there had been no open discussion of the general subject since 1872. The report of the committee was due in 1878. Knowing that the anti-progressists were disposed to dispute every step, and deeming it desirable that they should have an opportunity to present their case fully, the executive committee, on the suggestion of the writer, who was its chairman, several months in advance of the meeting, invited one of their number to prepare a paper on the subject for the meeting. The invitation was accepted, and a paper submitted with the title, "Comparison of the Braille and New York Systems of Point *Writing* and *Proposed Modification of the Braille System.*" (The italics were not in the original.)

The essayist did not discuss the question of musical codes, but considerately left that subject "to other and better judges." This paper had been prepared with the greatest care. All the resources of the anti-progressive party had been used to make it as perfect as possible. The issue was made at their own time and under circumstances peculiarly favorable to them, for the progressive party had no knowledge of this maneuver. The New York system had been published several years prior to the Indianapolis meeting, but this new Braille was unknown here until it was presented at this meeting.

Nevertheless, it was shown that the radical structural defects first seen in the Barbier type, and which had been adopted by Braille, had not been eliminated. Errors as to facts and computations were pointed out, and likewise the fact that the very modes and resources by which it had been sought to remedy the defects and supplement the deficiencies of the Braille, could be applied equally well and to

a greater extent to the New York system, without changing its structure.

Notwithstanding the misapprehension of real facts and the assumption of facts which did not exist; notwithstanding that not a real but a spurious Braille was used in the so-called comparison; notwithstanding the use of factitious devices and arguments which might advantage the Braille and disparage the New York system, still the attack of the anti-progressists upon the latter failed, and there was no alternative before them but retreat, in effecting which, they hoped to snatch victory from defeat under cover of a *modified Braille*.

The contest turned upon the adoption of the following resolution by Mr. Anagnos, of Boston:

“*Resolved*, That the modified Braille point writing should be taught in all American institutions for the blind.”

At the conclusion of the discussion, which was long and spirited, the question being called for upon the resolution by Mr. Anagnos, that gentleman moved that it be laid upon the table. This tactical move was courteously agreed to by the association, and enabled the opposition to take up a new position and bring the British contingent into the contest against the New York system.

This movement was effected during the consideration of the report of the committee of 1876, which had been appointed to examine the New York and Braille musical codes. The committee consisted of Mr. F. Barrington, a professional musician and for many years a teacher of the blind: Mr. T. Reeves, an excellent musician, and a teacher in the school of Boston, and Mr. S. Babcock, a teacher of mathematics in the New York school. Mr. Reeves and Mr. Babcock are blind. Although the report was signed by all the members of the committee, who were unanimous in regard to all their findings of fact, yet the majority of the committee recommended the New York musical code, while Mr. Reeves approved the original Braille.

Having failed in every effort to break the force of this report in favor of New York, the opposition assumed an entirely unexpected position and opened fire from their masked guns.

Mr. F. J. Campbell, of England, said that, as Mr. Wait was aware, at Batavia in 1874 he (Campbell) took a very decided opposition to the Braille notation. He did not want it urged at all. For one, he felt very much obliged to Mr. Wait for what he had done in this matter. Speaking of the New York and Braille systems, he said

that he had used them both thoroughly, and for the sake of getting something to meet his views, he had devised a system which combined the good points of both. He did not desire to show the demerits of the New York or the Braille systems, but to show the merits of one which he denominated the "international system." He also said that he had letters from Dr. Armitage to the convention in which that gentleman proposed that if the convention would adopt this international system he would give up Braille, or if that could not be done, then the convention could be requested to keep the matter open until another time. Mr. Campbell said that his knowledge of music and his experience led him to believe that this was the true key to a new system not American, French, nor English, but international, and that would tend to great simplicity in preparing music for the use of the blind.

Mr. Campbell also announced his intention to prepare a paper on the whole subject, to be read at the next meeting of the association in 1880.

The writer had been criticised for introducing and advocating the New York system, on the ground that it was unnecessary and only served to complicate the situation, and no one had been more lusty in the cry than Dr. Armitage. Yet, at this time he proposed to abandon the Braille on the instant, for a scheme wholly unknown and untried, on condition that the American Association of Instructors of the Blind should abandon the New York system and imitate his precipitate and injudicious example.

That this was a mere maneuver, an illusive pretense, designed to delay action and impede the progress of the New York system, is shown by the fact that Mr. Campbell did not prepare the paper, and that the "international" system, so boldly announced, has never to this day assumed any definite form. This effort proved futile.

Thus the New York literary and musical codes again substantiated their superiority and excellence, and were again approved. Several years had passed since it was first introduced. No other scheme of tangible symbols was ever so quickly and widely scrutinized as this had been. At every step it had been compelled to meet and overcome not only the power of recognized authority, but factious and disingenuous opposition. And yet its opponents had not been able to suggest a single radical defect in its structure, or to force upon it a single change for the cure of any alleged defects. This fact establishes a strong presumption that the New York system is correct both in principle and application. How is it with the

Braille? In a book published in 1871, Dr. T. R. Armitage, said: "Another obstacle to the adoption of the Braille system in America has been the want of unity amongst its advocates. The little Braille that has been used in America has not been pure Braille. At Boston another modification has been made; the Braille frame is used, but the New York principle is adopted."

(Let the reader compare this statement made by an English writer in 1871 with the extract quoted from the Boston report of 1876, bearing in mind that the "modified Braille" was not brought upon the open field until 1878, at Columbus.)

But there was confusion abroad as well as here, for the paper already noticed and read at Columbus in 1878, says: "Moreover the European institutions are already pondering the subject of a modification of the Braille system."

The fact is that the Braille system has been literally torn asunder, modified, remodeled and rearranged by many persons, sometimes from a candid purpose to improve the system, and sometimes from predominating motives, which, if not already clear, may become more transparent as we proceed. The defects of the Braille will continue to evoke efforts for their correction. These can only prove futile, as the defects are radical, and hence this system and its parallels will remain in an imperfect and unstable form.

It is worthy of note that Dr. Armitage, in this same book from which I have just quoted, said almost prophetically: "It is perfectly certain that this modification will not spread beyond Boston, and that it will probably before long fall into disuse there."

The severe ordeal, to which the New York system was subjected, and the test of time and usage, were necessary to secure confidence and to demonstrate that *it* was the proper instrument with which to convert the beneficence of the general government as well as of private philanthropy into a great educational force, diffusing knowledge, arousing dormant powers into activity, and making glad the hearts of people throughout the whole land.

Thus the way was prepared for the next great event in the history of embossed literature.

In 1876 a committee was appointed by the American Association of Instructors of the Blind to memorialize Congress on behalf of the educational interests of the blind. After much hard work and many delays, Congress, in March, 1879, passed an act granting the sum of \$10,000 annually to be expended in the publication of embossed books, and the manufacture of tangible apparatus for the

general benefit of all the institutions for the blind in the United States.

Considerable time was spent in making the arrangements necessary for utilizing this grant, but in 1882, at a meeting of the association, it was voted that fifty per cent of this fund should be set apart and used in the publication of books in the New York Point. Record should be here made of the fact that this suggestion was originally made in a letter to me by Mr. Wm. Chapin, a life-long advocate of the line letter.

From this time onward the publication of books and music in New York Point has continued without interruption.

At the meeting of 1890 it was deemed advisable to decide that, until further order, all publications in New York Point, out of the government fund, should consist of *text-books*, until a good selection of books for all grades should have been provided. This is an important decision and can not fail to greatly increase the effective power of the schools, and contribute to render the pupils much more independent and self-helpful in their school work by enlarging the means for individual study.

This sketch might be closed at this point were it not that one or two events of recent date demand consideration. Since 1878 this subject has not occupied the attention of the American Association, nor has the matter been discussed in the New York reports since 1868. But within a few months there has appeared in a newspaper, which circulates almost exclusively among the institutions, and also in a monograph distributed at the recent convention in Jacksonville, Ill., a virtual reiteration of the statements and arguments which proved to be utterly ineffectual at Columbus in 1878. A large number of new men and women, superintendents and teachers, have entered into this work since that time. These statements and arguments involve so many details of a purely technical character that the general reader can find neither the time nor the facilities for working out the problems for himself, and hence can not detect errors in fact or in the application of principles nor discern specious elements used in the argument.

In considering these recent outgivings of the anti-progressists I shall endeavor to avoid details and aim to treat the subject in the broadest possible way upon general principles, which, if they be sound, will enable us to reach a conclusion intelligently without going minutely into particulars.

Incidentally, something may be learned about the competency and impartiality of the judges mentioned in a previous extract.

The accompanying illustration of the faces of the type, with the full number of points on each base form, will assist the reader:

New York base forms:    :    ::    :::    ::::

Number of combinations, 120.

Braille base form:    ::

Number of combinations, 63.

In the New York system the number of points in each letter is regulated by the principal of recurrence. The letters most often used, like *e* and *t*, take the least number of points and the least space, while those less often used, like *z*, have more points and occupy more space.

In the Braille system there is but one base form, so that the space never varies, whether one point or six are used.

The principal of recurrence was not and is not used in the original Braille. This principle, suggested and applied by the writer in the structure of the New York alphabet, is applicable to the Braille base form, however, and by this means the number of points may be reduced below what is required by the original Braille.

This does not, however, in any way reduce the space or bulk, but only the time or labor of *writing* below what is required in the original Braille.

When the Boston anti-progressists abandoned the Braille they had recourse to the principle of recurrence in constructing a "modified Braille," with which they hoped more effectually to embarrass the New York system.

From these statements it will be seen that there will be a difference in the space and in the time or labor of writing required by each system. This difference can be determined by comparing a given amount of matter as printed or written in each system.

For this purpose the printer's font of type, which contains that proportionate number or quantity of each letter which long experience has proved to be correct, was taken as a standard. The font which the writer used in making comparisons contained only 520 letters, viz., *z*—1; *k, j, g, x*—each 3; *b, v*—each 7; *g, p, w, y*—each 10; *c, f, u, m*—each 12; *d, l*—each 20; *p, r*—each 30; *a, i, n, o, s*—each 40; *t*—45, and *e*—60, making 520 in all.

The opponents of New York represent that they used in one case 50,038 letters, and in another 109,473 letters for making comparisons, the proportion of each letter having been found by the very unnecessary labor of actual counting in selected compositions; and they also imply that conclusions drawn from comparisons made on

a basis so much smaller than their own, are hardly worthy of credence. Let us see. If the recurrence number of *each* of the letters as above stated, in a font of 520 letters be multiplied by 95, the sum of the whole will be 49,920 letters, or only 118 letters less than 50,038. In other words the font of 520 letters is an almost exact unit of measure, and represents the larger font reduced to its lowest terms. In the same way, if the recurrence number of *each* letter in the font of 520 be multiplied by 211, the sum will be 109,200, or only 273 letters less than the font of 109,473 letters. It is clear, therefore, that nothing was gained by the use of these imposing numbers, while the risk of error was increased.

The fact that the writer classified some selected matter to the extent of 30,828 letters, and used the number in the first accounts published, is not quoted by the opposition, evidently because they thought that the disparity between 520 letters and the vastly greater number used by them would create a presumption against the conclusions based upon the smaller number.

This count of 30,828 letters was made, not to learn facts common in the experience of type founders and printers, but as a step in ascertaining the number of the vocal and silent letters used in our language and their relative frequency. The facts were used in the construction of a *phonetic* point system, which after careful consideration was discarded.

Again, the opposition, in making comparisons, has always contended for and adopted what they call a "uniform scale." This means that the size of the points, their distance apart, and the spaces separating letters, words and lines, shall be the same in each system. The rule may be admitted in respect to the size and distance of the points, and perhaps as to the letter space; but it operates unfavorably to the New York code for two reasons. First, the word space, in the New York code, is equal to two points in both printing and writing, while the Braille word space requires the room of from two to four points in printing, and not *less* than four points in writing. This is owing to the fact that adjustments can be made with type which are impossible with the writing tablet.

So, also, the *interlinear space* ought not to be less than that separating the parts of a letter or sign; otherwise confusion may arise from joining the lower points in one line with the upper points in the next line. This, together with the general weakness of the system, forced the Braillists into the practice of interlining, which is done by omitting each alternate line of printing or writing on one side of the paper, so that the impression made from the

opposite side may fall into the blank spaces so made. The same thing can be done with the New York system. But waiving these objections, we will make the comparison as if the two systems were in these respects uniform.

Assuming, then, that the letter, word, and line spaces are the same in each system, these items are eliminated, and the comparison will relate only to the space taken by the letters or type-bodies themselves. In practice, the Braille type is used in a vertical position, but for convenience we may make it assume a horizontal position, like that of the New York letters. The space then required in printing the font of 520 letters in each system, in a continuous line, can thus be determined.

Each letter in Braille, or the modified Braille, takes the space of three points. Hence,  $520 \times 3 = 1,560$  points in length.

In the New York system :

	Points.
One hundred and forty-five letters of one point each .....	145
Two hundred and forty-two letters of two points each .....	484
One hundred and thirty-three letters of three points each ....	399

In length .....	1,028
-----------------	-------

	Points.
Length of Braille line .....	1,560
Length of New York line .....	1,028

Excess of Braille line .....	532
------------------------------	-----

From which it appears that when the alphabet only is used, *any* Braille code requires 51.75 per cent more space than the New York system.

But, besides the letters, there is another class of signs which may be considered, viz., the punctuation marks. The punctuation marks to go with a fifty-pound font of type number about 116. In Braille each of these takes three points;  $118 \times 3 = 354$ . In the New York system :

	Points.
Forty-eight marks of one point each .....	48
Twelve marks of two points each .....	24
Twenty-four marks of three points each .....	72
Twenty-one marks of four points each .....	84
Eleven marks of six points each .....	66

294
-----

	Points.
Length of line for punctuation marks in Braille . . . . .	354
The same in New York . . . . .	294
Excess of Braille . . . . .	60

From which it appears that the space required by these marks in Braille is twenty per cent greater than in the New York code.

The labor of writing the same font is as follows :

	Points.
In the original Braille, 520 letters require . . . . .	1,558
In the New York code, 520 letters require . . . . .	1,224
Excess of labor in Braille . . . . .	334

Or twenty-seven per cent.

	Points.
The punctuation marks require in the New York system . . . . .	314
In the Braille . . . . .	278
Excess in New York system . . . . .	36

In any case the use of punctuation marks does not materially affect the question, as they form only about one-twenty-fifth part of the body of the composition.

That there is a radical and inherent difference between these two systems, and that the advantage is almost entirely on the side of the New York system seems unquestionable.

Let us now briefly notice the methods by which our opponents have attempted to remove this evident disparity, and to create the impression that it does not exist.

Their first task was to remove the discrepancy in regard to bulk or space, which of course affects the cost greatly. In doing this, recourse was had to the use of a large number of abbreviations. In the original Braille, as published by the originator himself, the number of contractions shown in the table of signs was fourteen. The greater part of these were not true abbreviations, but were used primarily to indicate accent. The accent marks were not expressed, a single sign being used for the accented letter, and the other letters joined with it in one syllable. Of course, abbreviations can be used in any method and to any extent, "by each writer to suit himself,"

as Braille said. This shows that he regarded none but those given as being an essential part of his system. Speaking again of abbreviations in connection with some suggestions he had made in regard to the matter, Braille said: "The merits of the stenographic system can only be appreciated by *long practice*."

But in the contest with the New York system, the number of abbreviations was raised from fourteen to forty-six. The lists, however, are not uniform, that used in England differing from that in Boston. Nevertheless, they are published as "authorized," and appear with the Braille alphabet as if they had formed part of the original system.

It will aid us to get a correct view of the character of this proceeding if we bear in mind that any system can be legitimately judged and classified only by the principles and mode of working out which are essential to and characteristic of its structure. All elements which can be applied alike by any system should be regarded as common to all.

But even by these meretricious means, what was gained? The opposition monograph distributed at Jacksonville says:

"When contractions are *not* used, the same matter occupies in the New York Point as printed, twenty-one per cent less space than in the *modified* Braille. If each system be estimated with *its own* contractions, the New York as printed requires 10.2 per cent less space than the modified Braille."

The phrase, "its own contractions," means ten for the New York, and forty-six for the modified Braille. Just how the latter came to possess an exclusive right to the abbreviations does not appear.

After all this effort, the New York system with the twenty-six letters and only ten contractions—thirty-six signs in all, is still admitted to be ten per cent more compact than this nondescript Braille, with the alphabet and forty-six contractions, making seventy-two in all, being nine more than the original number of Braille, the excess being gained by doubling some of the signs.

With regard to *labor of writing*, the same writer says: "When contractions are *not* used, the modified Braille has an advantage of 12.6 per cent over the New York Point. If each system be estimated with 'its own' contractions, the modified Braille will have an advantage of 19.3 over the New York system."

Let us make a comparison on this point by the use of the font of 529 letters. We have already seen that, in the New York system, to write 520 letters requires 1,224 points.

The modified Braille requires for :

	Points
One hundred letters of one point each.....	100
Two hundred and fifty-five letters of two points each.....	510
One hundred and twenty-five letters of three points each.....	375
Thirty-three letters of four points each.....	132
Seven letters of five points each.....	35

Total .....	1,152
-------------	-------

Excess in New York.....	72
-------------------------	----

This is 6.2 per cent.

A considerable advantage would doubtless inure to the New York system in the matter of space by a correction of the calculation, but time will not admit, as the process is long and tedious.

In respect to both space and labor of writing, the use of the same or of similar contractions in the New York system as have been superadded to the Braille, will put the New York system far in the lead.

The following is an illustration of gaining a factitious advantage over the New York system. After assuming the "uniform scale," which makes the space between lines the same in each system, this item may be thrown out of the comparison, as has been remarked before. But it has been retained by the opposition, and in the calculation has been given the value of two points. Hence the vertical space of a letter and one adjacent interspace is given thus in modified Braille :

	Points.
For the letter.....	3
For line space.....	2
Total .....	5

In the New York :

	Points.
For the letter.....	2
For line space.....	2
Total .....	4

This gives a difference of one point or twenty-five per cent.

The facts are as follows :

	Points.
Letter space for Braille.....	3
Line space for Braille.....	1
Total .....	<u>4</u>

	Points.
Letter space for New York .....	2
Line space for New York.....	1
Total .....	<u>3</u>

Difference, one point, or thirty-three per cent.

This error of eight per cent was in favor of modified Braille.

What has been said thus far has related to the literary system.

In regard to the musical notation, it may be said briefly that the defects in the Braille notation are radical, and cannot be corrected by any process of remodeling.

The radical defect consists in the fixed, inexpansive, vertical type or letter, which admits of but sixty-three signs and requires a uniform space for each. The four base forms of the New York system, extending to four points horizontally, admit 120 signs. The notation of music requires not less than 140 signs.

The paucity of his signs compelled Braille to resort to the expedient of giving them a double meaning. The fact that Braille was justified in resorting to this means, inasmuch as he knew of no better way, and that he succeeded in evolving a working code of music symbols, furnishes no evidence that his materials were sufficient, or that the expedient itself was correct in principle. The use of a given sign to represent two different things of the same species, as for example a half-note and a thirty-second, could only be regarded as absurd, if it were not a sheer necessity.

The advocates of the Braille say in defense of this incongruity, that the pupil or reader can inspect the measure, and so determine the value. So the mariner, approaching the coast in a fog, may take soundings and go at half-speed, but he would much prefer clear sailing. Moreover, it is not simply a question of value, but of position in the measure.

That Braille recognized the difficulty arising from this ambiguity, is shown by the fact that he provided as best he could against it by preparing a cumbersome sign to be placed before the equivocal one to signify in what sense it should be taken.

He further said that a sign may be placed "between the principal divisions of a measure *which embarrasses us.*" Such ambiguities,

giving rise as they do to a class of signs needed to correct them, but which have no proper relation to the notation, can only arise from an imperfect plan of construction. The members of the British executive council seem to have been aware of this difficulty and desirous that it should not be increased. In considering the subject of contractions for literature, they adopted among others the following rule, viz., "not to let the same sign have two different meanings." (Dr. Armitage, 1886.) Thus the use of equivocal signs which is approved when resorted to by Braille in his music code, is rejected as being bad in literature. And yet, an ambiguity in music is much more confusing than in literature, especially to the learner. Braille evidently was well aware of the difficulties which were engendered by attempting to represent musical notation by an insufficient number of symbols. But more important than this is the fact that Braille was precluded by the insufficiency of his signs from working out a complete equivalent to the notation, as presented in the piano score even of his time (1834). That Braille did not attempt to provide for the piano score is proved by the absence from his system of many marks, found in almost any piece of piano music—such as the pedal, foot-off mark, turn, inverted turn, mordent, inverted mordent, and many signs of tempo and dynamics.

It is possible that Braille foresaw that his system would break down from sheer bulkiness by the addition of a great number of signs requiring two, three, four and more cells or types, and therefore confined himself to the representation of music in its simpler forms, as the chant, melody and the separate parts for different voices or instruments.

The incompleteness of the music system of Braille, as published in 1834, is clearly shown by the incongruous character of the different systems which have been devised, and to which his name has been attached. Three examples are here cited, without entering into minute details.

Comparing three different publications the variations are manifest.

Braille, as published by himself in 1834:

No. of signs of one cell or type each.....	62
No. of signs of two cells or types each .....	23
No. of signs of four cells or types each.....	1
<hr/>	
Total .....	86

=====

Braille signs, as published by Dr. Armitage in 1871 and 1886:

No. of signs of one cell or type each .....	63
No. of signs of two cells or types each .....	5
No. of signs of five cells or types each .....	3
Total .....	<u>71</u>

These signs are not used in the manner prescribed by Braille.

Braille, as published by H. Robyn, 1867:

No. of signs of one cell or type each .....	63
No. of signs of two cells or types each .....	15
No. of signs of three cells or types each .....	5
No. of signs of four cells or types each .....	6
No. of signs of five cells or types each .....	3
Total for piano music .....	<u>92</u>

For stringed instruments:

No. of signs of two cells or types each .....	27
No. of signs of three cells or types each .....	3
Total .....	<u>30</u>

Grand total for all purposes .....	<u>122</u>
------------------------------------	------------

The piano of the time of Braille was very inferior to that of to-day, and romantic music, as adapted to the piano, has been almost wholly developed since that time, so that the notation of piano music was simple as compared with that now in use. Any one who attempts to represent modern musical notation as seen, for example, in the piano score of a Beethoven sonata, as edited by Dr. Riemann, will find the Braille system utterly inadequate, and will be forced to formulate a great number of new signs, which, as we have seen in the case of Dr. Robyn, must extend to five or more types or cells. It is impossible to build upon the basis of sixty-three signs, a tangible system, equivalent to the modern notation. The New York system, on the contrary, has kept pace with modern ideas, and furnishes a notation adequate for the most complex problems.

In the New York system there are 140 signs, of which 120 are simple or single, and twenty are compound. In their use the equivocations pointed out in the Braille are avoided. That the capacity of the New York code is equal to the demands of the

various branches of musical notation is shown by the publications which have been made. These include approved books of instruction for the violin, piano, organ, guitar, brass-band instruments, and harmony, beside music of the best class for the instruments named.

In regard to the tangible power of each of the two systems of point signs, it might appear at first thought that there would be no appreciable difference. There are, however, two considerations which materially affect the question, viz.: first, that those letters of which the mind must most frequently form a conception in reading should be the simplest in construction; and second, that the body of the letter or sign should lie, if possible, wholly within the sensory surface of the palm of the finger, as it rests on the letter, so that the only motion of the finger shall be parallel with the lines. In both of these requirements it is clear that the construction of the New York system is superior to any Braille or vertical mode, as may be seen by the different action of the finger in reading each system.

An effort has been made to complicate the question and embarrass the New York system by raising the issue of space and labor of writing.

In literature the related questions in the order of their importance are: first, tangibility; second, compactness; third, labor of writing. In music the related questions in their order are: first, tangibility; second, clearness of expression; third, completeness for all purposes; fourth, a full list of working rules, at once simple and uniform.

The items of space and labor of writing are wholly subordinate, and while in these respects the New York system is superior to the Braille, yet if it were not also superior in the other qualities named, it ought not to be preferred.

The correct writing of all grades of music to the amount needed for general use in any school, would be not only a great task, but it is impracticable. What would be the condition of things if the work of teaching music to those who can see, whether in schools or under private tuition, depended upon music written by the pupils in staff notation? Having no hope of success on the main issues, the objectors have tried, without necessity or propriety, to raise an issue about labor of writing. Those who refuse to use the literature and music already printed in the New York Point, ought not to complain of the labor of writing.

An effort has also been made to discredit the New York system by raising the issue of space between the New York and the Boston letter.

The *main* issues between these two systems were those of tangibility and writability. These were long since settled in favor of the New York system. When a system takes second place or is ruled out on these main issues, there is no need for further discussion.

A word at this point in regard to the bulk of books in the New York system will suggest the probable fallacy of adverse arguments. Thus far, all printing in this system has been done from two fonts of type. At first the types were used to emboss thin sheets of brass, which formed the impression plates with which the printing was done. In order that the points might be properly raised upon the brass sheets, they were widely separated on the types, making them larger than otherwise would have been necessary. After a time, the plates of sheet brass were superseded by a plate of tin upon which the points are imposed by an ingenious device made by Mr. B. B. Huntoon, and which has been a most potent factor in lessening the cost of books and in promoting the progress of education. As the letters embossed directly from this first font of types or from the corresponding brass plates were too large, a second font was cast; and as the cost of such type is very great, it was deemed best to keep the first font and use it in printing music. Of course, the space required is greater than it would be with a font of less size. But this could very well be done, inasmuch as 100 pages represents vastly more matter in music than in literature. The second font, though smaller than the first, might have been made still more compact than it is.

The Gospel of John, the first considerable volume published in New York Point, was not printed from a regular font, the letters being built up from small type, having two points, one of which was cut off as occasion required. This device was resorted to by the writer in the experimental stage of the work, to avoid expense.

That the space occupied in printing or writing may be affected by purely mechanical causes will be seen by the following illustrations :

A page of twelve inches of the Gospel of John contains forty-six lines.

A similar page of "Wee Davie," printed from the second font before referred to, contains thirty-eight lines, a difference of twenty-one per cent.

On a New York writing tablet, forty-two lines are written in a space of twelve inches, a difference of ten per cent in favor of the written matter as compared with the printed matter in "Wee Davie,"

Although these differences are not incident to the nature or structure of the system itself, this class of facts has been taken as the basis of a comparison unfavorable to the New York system. They are clearly irrelevant, and any argument based thereon should be dismissed.

In the perusal of this sketch, a feeling of wonder must have arisen in the mind of the unbiased reader as to the cause of the opposition which has been made to the New York system. It seems clear that it can not be founded upon the superiority or exclusive merits of the Braille.

At the time of the introduction of the New York Point there was no printed literature or music in the Braille available for our schools; no capital had been invested in plates or in printed books, and hence there could be no objection on the ground of loss, or of difficulty in effecting a change from an established system to a new one. Neither could such strenuous opposition have been justly excited by any demerits of the New York system, for none had been proved; nor by unseemly haste or obtrusiveness in the manner of its introduction as an element in our American system of education, for it is here by general invitation and approval. Its sole purpose was to supply a most urgent need in the schools for the blind, and in their home life and individual experience. But, even when it had only been suggested, there was an evident wish either to avoid or to forestall it, and afterward, upon its actual appearance, a settled determination to reject it at all hazards. What motive could have been strong enough to impel a course of action at variance with the great body of American educators, and with the interests of the pupils in any school from which the system might be excluded? Prejudice is as powerful to provoke resistance and obstruction as reason is to stimulate action and progress. An examination of recorded facts may bring to view influences somewhat occult but active, and reveal the position of the parties more distinctly.

The British and Foreign Association for Promoting the Education and Employment of the Blind was formed in England in 1868. Out of a membership of over 100, many of whom were persons of rank and title, there was a small number, perhaps eight, who were blind. Of these latter, six were formed into an executive council. The objects and methods of this council, and the esteem in which the general competency and usefulness of the seeing members of the association were held, are shown in the following extract:

"It has seemed to several gentlemen who have paid much attention to the subject that the only mode of remedying the present

state of things is for the blind to consider it themselves, and for this purpose a council has been formed, the members of which are totally blind, or so nearly so as to make it necessary for them to use the finger and not the eye in reading." (*Report of Executive Council, 1871.*)

The controlling influence in this council was exercised by Dr. T. R. Armitage, a gentleman to whom the blind of England are under great obligations for the devotion and zeal with which he has agitated the subject of types. Here are some of his views. He says: "It seems self-evident that the proper persons to decide upon the best method of instruction by touch are those who have to rely upon this sense, viz., the blind themselves." (*Dr. T. R. Armitage, on the Education of the Blind, etc., 1871.*)

"The opinion has long been gaining ground that for any good result to be obtained, the question must not be settled for the blind, but by the blind themselves. This is the principal idea embodied in the present scheme, \* \* \* the formation of the British and Foreign Blind Association, which, though numbering many members blessed with the inestimable gift of sight, has remained true to the axiom that the relative merits of the various methods of education through the sense of touch should be decided by those, and those only, who have to rely on this sense." (*Dr. Armitage, 1871 and 1886.*)

The influence of this fallacious doctrine is seen in the following extract:

"And here I would urge a fact which has been too often overlooked in the many systems and appliances that have been devised for the use of the blind, in that it is the blind themselves who should be the judges of their value. I would not seem ungrateful for the patient, devoted and often valuable labors of our seeing friends, but that these have so often proved worthless is in a great measure due to the fact that they were directed by the judgment of sight, rather than that of touch; and until a person has acquired some facility in reading a system by the sense of touch, he cannot be a fair judge of its legibility to the blind." (*Paper by J. W. Smith, on New York, Braille and modified Braille, Columbus, 1878.*)

"It is high time for the blind of this country to relieve their seeing friends of the burden of a problem which only the blind themselves can ever permanently solve." (*Paper read at Boston, June, 1890.*)

The meaning of these propositions is clear and unequivocal. They were not made in the heat of debate. They were deliberately

formulated in 1868, and have been reiterated from time to time, down to 1890. The principle of action involved is either correct and therefore beneficent, or it is wrong and therefore harmful. For these reasons they should receive consideration. If correct, they can be upheld by an array of facts and the testimony of common experience. Otherwise they should be regarded as the utterances of philanthropic men, who have been led into incorrect methods by excessive zeal and self-esteem.

It is alleged that these propositions are self-evident. If so, they are intuitive, and will receive the assent of all persons and at all times. But, manifestly, there is and can be no such general assent. A moment's reflection dispels any such idea, and so the axiomatic basis on which this close association of self-chosen experts was formed is seen to be purely suppositious.

But, even if not self-evident, still the reasonableness of these propositions may perhaps be sustained by facts. In this case, the facts must show a general agreement in the views and suggestions of blind persons who have taken an active part in these matters, a general fitness in the devices suggested by them, and success in their use. We should also expect to find a general lack of conformity between the suggestions of seeing persons and those of blind persons.

Going back to the early period of activity in England, it appears that Mr. Gall, who proposed the angular upper and lower-case styles, "was induced to enter on his labors by the late Lady Jane Erskine, sister of the late Earl of Mar, *who was herself blind.*" The types devised by him did not express his own preference or the "judgment of sight," so much as the preference of blind persons, by whose opinions he was evidently guided; for, in an account published by Mr. Gall in 1837, it is stated that these forms were adopted only "after a long-continued, laborious and expensive series of experiments by means of blind persons."

It is a fact well known that the great majority of blind persons believe that a raised alphabet for their use should be like the ordinary forms seen in books. Although this predilection has no sufficient basis in reason or experience, yet it dictated the adoption of the Roman forms and practically fixed the limits within which Haüy, Alston, Gall, Howe and other eminent benefactors of the blind, were confined in their efforts to create embossed literature.

Dr. Moon — also blind — devised an arbitrary system unlike the Braille, or the Roman signs, and which cannot be written.

At the first meeting of the American educators of the blind, held in 1853, Mr. Wm. Churchman and Mr. J. M. Sturtevant, both being superintendents, were appointed as a committee to report upon a system of musical notation devised by Mr. C. Mahoney, who was also blind, and who used in his system the Boston letter. Although the system of Braille had then been known some twenty years, these gentlemen, both of whom were blind, and who, as teachers and superintendents, had excellent opportunities for studying this problem, recommended Mr. Mahoney's system, in which the text was wholly in the Roman lower-case type. All of these gentlemen were educated in schools for the blind.

Dr. Armitage advocated the Braille in 1871, but in 1878 was ready to abandon it for the chimerical "international" system. In 1878, Mr. J. W. Smith advocated a modified Braille. Of this scheme Dr. Armitage, in 1886, said: "Exactly the same idea occurred to some of the members of the executive council of the British and Foreign Association during the early days of their investigation, but was soon abandoned. The same plan was adopted by the second conference of the German educators of the blind, in 1876, but was abandoned by the conference of Berlin in 1879. It is perfectly certain that the modification will not spread beyond Boston, and that it probably will, before long, fall into disuse even there."

In May, 1890, in a published letter, Mr. Smith says of the modified Braille, which, according to Dr. Armitage, had been three times rejected in Europe, that it "prevails throughout New England," and yet in the same paper, urges the merits of the original Braille upon the attention of American educators of the blind. Mr. F. J. Campbell, at the Batavia meeting in 1874, opposed the Braille, and again at Columbus, where he urged the international system. Mr. P. Lane, also blind, for many years a teacher and superintendent and an able man, said of the Moon type: "It is the most unqualified barbarism in the way of an intelligible letter that, I believe, has ever been presented to the finger, and it ought to be banished out of every institution."

At the meeting of the association in Columbus, 1878, Mr. Himmelsbach said: "I have read nearly all of these systems. The raised print I learned first. Four years ago, I commenced manual labor, and my hands grew hard very rapidly. Since then I have not been able to read common print, but can read New York Point print very readily, and have been using it in keeping my accounts, my diary, etc., and find it very useful, and much more easy to read than the Braille. I find it uses less paper, and it is easier for me to read,

simply because in moving my fingers I have only to move them in one direction : but in reading the Braille, I have to move them up and down, and laterally also, so as to cover the entire space." At the same time Miss Purnell, herself blind, who had taught both Braille and the New York Point, advocated the latter system.

In all of this, there is nothing to show that the experience or opinions of blind persons in regard to the exercise of the sense of touch is concurrent, or that their views are uniform in respect to the nature of tangible literature. It is certainly impossible to find in the facts any logical foundation for these propositions.

Equally difficult is it to find any support therefor in the usages by which any investigation is conducted. The physician, physiologist or psychologist is not qualified for his work by exemplifying in himself the physical condition or mental states which form the subject of his observation and study. It is not necessary to the validity of the conclusions of an observer that the facts and conditions should be part of his own personal perceptions, sensations and consciousness; but it is necessary that he should observe, collate, compare and classify all the essential facts and conditions, and from these, proceed by a process of correct reasoning, to logical and necessary conclusions.

What would be thought of a man who should discredit Huber, the blind naturalist, as an authority on the natural history of bees, on the ground that, as Huber could not see the bees, therefore he could not have any sufficient or reliable knowledge about them? Would it be reasonable to insist that, as Saunderson was blind, therefore he could know nothing of the laws of light, optics, or of optical apparatus?

The mode of inquiry pursued in a court of law will, perhaps, afford the most striking contrast. Here the judge is presumed to know and decide the law governing any case that may arise, but he is not to decide any question of fact. The jury is not presumed to know the law, but must determine the facts. In doing this they are not allowed to testify, or furnish witnesses, and must depend wholly upon testimony from other sources. Any evidence of prejudice or bias, or any settled belief that might prevent an impartial judgment, will disqualify any person from acting either as judge or juror.

The case in question presents an entirely different aspect. A small number of persons unite and organize a self-constituted court. They assume that it is their exclusive prerogative to hear and determine the case. They lay it down as a rule that if a person can see, his sense of touch is not a trustworthy source of knowledge,

and that such a person cannot be a credible witness in respect to the sense of touch: and further, that any person who can see, is from that fact incapable of observing, collecting, arranging and comparing the facts, or of forming a correct opinion thereon, or of making any suggestions that can be of value in connection with the matter. It is settled in advance that such witnesses will be discredited, and any such suitor thrown out of court.

Having been organized in this exclusive manner, with this avowed purpose, and acting in the four-fold capacity of witness, pleader, jury and judge, this novel court proceeds with its inquiry and delivers its opinions, by which all questions relating to the education of the blind are to be settled! But setting aside these considerations there is good ground for believing that the members of the council were not qualified for the task they assumed. At Columbus in 1878, Mr. F. J. Campbell, who resided in London, and, who as a member of the association was well acquainted with the council and its workings and also with the situation at Boston, said, in speaking of the New York music code, that he thought that "this system had never been thoroughly tested by blind men — unless it was by pupils at New York." In other words, down to 1878, the opponents of the system did not possess such knowledge of the application of the system in practice, as would qualify them to form a just and correct opinion upon it.

This is a most important statement, for no man living knew the exact state of the case, so far as these gentlemen were concerned, better than Mr. Campbell. If this were the fact in 1878, six years after the New York system had been published, what weight should be attached to the opinion of the council rendered against the New York system in 1871, a year before the system was completed by the publication of the musical notation?

We do not forget the purpose of the anti-progressists, so modestly expressed, "to relieve their seeing friends of the burden of a problem, which only the blind themselves can ever permanently solve." This is, indeed, generous and courageous; but we hesitate to assent. In the first place, the problem has been solved to the satisfaction of all whose judgment is untrammelled. Moreover, the opposition are already carrying a very heavy load of responsibility for not opening to their pupils and others, especially in New England, the treasures of literature and music to be found in the New York system. Let all who work in this field remember that blindness or sight will, in itself, neither qualify nor unfit a person for investigation in any department of experience or knowledge. Above all, let no one

assume that one is disqualified — simply because he is possessed of all the senses and is normal.

A word also is due to the statement that “the modified Braille prevails throughout New England.” Does it so prevail, and is it known and used by the blind throughout New England? And if so what has become of the original Braille, and the Boston letter? Do these also prevail? It would accord more nearly with the facts to say that neither the original Braille, the English Braille, the modified Braille, the New York system, nor the Boston letter prevails there in any degree commensurate with the demands and opportunities of the situation.

Looking over the whole course of events, and considering all the facts, it seems reasonable to conclude that if the author of the New York system had been a blind man, the opposition would have been only that which results from devotion to precedent and the sanctions of authority, and which every new thing must encounter.

In the light thus thrown upon it, is not the attitude of the British and Foreign Association and its imitators in Boston towards the New York system clearly revealed?

I trust that in this sketch it has been made clear that the New York system is the legitimate product of a regular course of development. Just as the idea suggested by Haüy, after many mutations, was brought to its limit of perfection in the Boston angular lower-case letter of Dr. Howe, so the idea suggested by Barbier and rescued from oblivion by Braille is seen in the most perfect form yet attained in the New York system. It has withstood the most adverse criticism and the severest practical tests, and, therefore, has been repeatedly approved by the educators of America, and by hundreds of blind persons who are using it. I hope, also, that the reader will be able to find in this narrative conclusive proof that the course pursued by the New York school, by the advocates of the New York system, and by the writer, has been consistent, judicious and progressive.

NEW YORK, *October 15, 1890.*

# COURSE OF INSTRUCTION.

## KINDERGARTEN.

The usual course is followed, the pupils being arranged in two grades.

## LITERARY DEPARTMENT.

*Sub-primary Grade.*—Reading, spelling, number.

*Primary Grade.*—Reading, spelling, arithmetic.

*Intermediate Grade.*—Reading, spelling, geography with dissected maps, English history, object lessons.

*Sub-junior Grade.*—Reading, spelling, geography with maps, American history, point writing and composition.

*Junior Grade.*—Reading, Spelling, English history, arithmetic, grammar, geography.

*Sub-senior Grade.*—Arithmetic, grammar, history, geography, physiology with apparatus, rhetoric, composition.

*Senior Grade.*—Algebra, geometry, logic, mental and moral philosophy, science of government, political economy.

## MUSIC DEPARTMENT.

### VOCAL.

*Junior Class.*—Exercises for the control of breath and the formation and articulation of tones, with practice of scales, intervals and pieces.

*Senior Class.*—The same continued with part singing.

### INSTRUMENTAL.

Piano, organ, guitar.

### THEORETICAL AND PRACTICAL.

Staff notation, point system of tangible music, harmonic notation, harmony, counterpoint, history of music, theory and practice of teaching, piano tuning.

## INDUSTRIAL DEPARTMENT.

The boys are taught cane-seating and mattress making, and with the aid of models are instructed to perform such manipulation of the piano action and strings as are incident to the art of piano tuning.

The girls are taught sewing and knitting, by hand and by machines, embroidery, crocheting, weaving cord laces, and such manipulations of needle, thread, worsted, etc., as are used in producing useful and ornamental articles, also cooking and household economy.

## PHYSICAL TRAINING.

Daily class exercises for all grades.

# DAILY PROGRAMME.

A. M.—8 to 8.10.

Chapel exercises.

8.10 to 9.

	No. Pupils.
Grade, sub-senior, arithmetic . . . . .	24
Grade, junior, language . . . . .	22
Grade, sub-junior, physiology . . . . .	24
Grade, intermediate, geography . . . . .	21
Grade, first primary, object lessons . . . . .	19
Grade, second primary, familiar science . . . . .	16
Grade, sub-primary, familiar lessons . . . . .	12
Kindergarten . . . . .	21
Point print and harmonic notation . . . . .	11
Piano . . . . .	16
Organ . . . . .	1
Guitar . . . . .	6
Piano tuning . . . . .	7
Mattress making . . . . .	2
Cane seating . . . . .	2
Sewing, knitting, etc. . . . .	10

9 to 9.50.

Grade, senior, arithmetic . . . . .	17
Grade, senior and sub-senior, natural philosophy . . . . .	20
Grade, junior, English history . . . . .	23
Grade, sub-junior, arithmetic . . . . .	16
Reading and spelling . . . . .	51
Kindergarten . . . . .	21
Harmony . . . . .	11
Point print musical notation . . . . .	20
Piano . . . . .	8
Organ . . . . .	1
Piano tuning . . . . .	9
Mattress making . . . . .	2
Sewing, knitting, etc. . . . .	11

## 9.50 to 10.

Recess.

## 10 to 10.45.

No. Pupils.

Grade, senior and sub-senior, rhetoric and literature . . . . .	18
Grade, junior, arithmetic . . . . .	24
Grade, sub-junior, arithmetic . . . . .	25
Grade, intermediate, arithmetic . . . . .	25
Grade, first primary, arithmetic . . . . .	28
Grade, second primary, arithmetic . . . . .	12
Grade, sub-primary, arithmetic . . . . .	13
Kindergarten . . . . .	21
Harmony and counterpoint . . . . .	5
Piano . . . . .	10
Organ . . . . .	1
Harmony and counterpoint . . . . .	15
Piano tuning . . . . .	8
Mattress making . . . . .	2
Sewing, knitting, etc . . . . .	7

## 10.45 to 11.30.

Grade, senior and sub-senior, algebra . . . . .	27
Grade, junior, grammar . . . . .	21
Grade, sub-junior, grammar . . . . .	21
Grade, intermediate, United States history . . . . .	24
Grade, first primary, geography . . . . .	24
Grade, second primary, object lessons . . . . .	15
Kindergarten . . . . .	21
Harmonic notation . . . . .	9
Piano . . . . .	11
Organ . . . . .	1
Piano tuning . . . . .	8
Mattress making . . . . .	3
Sewing, knitting, etc . . . . .	11

## 11.30 to 11.45.

Recess.

## 11.45 to 12.45.

Senior grade, geometry, elocution, and gymnastics . . . . .	18
All other grades, elocution and gymnastics . . . . .	166
Piano tuning . . . . .	9
Mattress making . . . . .	5
Cane seating . . . . .	5

	P. M.—1.45 to 2.25.	No. Pupils.
Senior singing class . . . . .		83
Junior singing class, boys' division . . . . .		35
Piano . . . . .		15
Piano tuning . . . . .		9
Mattress making . . . . .		3
Cane seating . . . . .		37
Hand knitting . . . . .		5
Hand sewing . . . . .		1
Machine knitting . . . . .		2
Machine sewing . . . . .		1
Crocheting . . . . .		2

## 2.25 to 3.05.

Junior singing class, girls' division . . . . .	27
Piano . . . . .	17
Piano tuning . . . . .	9
Mattress making . . . . .	8
Cane seating . . . . .	38
Hand knitting . . . . .	25
Hand sewing . . . . .	4
Machine knitting . . . . .	3
Machine sewing . . . . .	4
Crocheting . . . . .	5
Cooking and household economy . . . . .	4
Type-writing . . . . .	13
Music history . . . . .	23

## 3.05 to 3.15.

Recess.

## 3.15 to 3.55.

Piano . . . . .	29
Organ . . . . .	1
Piano tuning . . . . .	7
Kindergarten . . . . .	14
Mattress making . . . . .	8
Cane seating . . . . .	42
Hand knitting . . . . .	25
Hand sewing . . . . .	4
Crocheting . . . . .	4
Cooking and household economy . . . . .	4
Type writing . . . . .	12
Bead work . . . . .	21

## 3.55 to 4.30.

	No. Pupils.
Piano.....	38
Organ.....	1
Piano tuning.....	7
Kindergarten.....	14
Mattress making.....	11
Cane seating ..	37
Hand knitting.....	25
Hand sewing.....	4
Crocheting.....	4
Cooking and household economy.....	4
Bead work.....	22

## 4.30 to 5.

Piano.....	26
Organ.....	1
Piano tuning.....	7
Mattress making.....	3
Cane seating.....	43
Cooking and household economy.....	4
Arithmetic.....	61
United States history.....	24

Except from 6 to 6.30 P. M., the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study, and the practice of piano, organ, guitar, and harmony lessons.

[Assembly, No. 15.]

# INDUSTRIAL DEPARTMENT.

---

THE INDUSTRIAL DEPARTMENT, *in account with* THE NEW YORK INSTITUTION  
FOR THE BLIND, *for the year ending September 30, 1890.*

*Dr.*

To raw material and stock on hand September 30, 1889..	\$231 93
To raw material bought .....	983 15
To salaries and wages.....	1,706 81
To debts payable.....	136 68
	<hr/>
	\$3,058 57

*Cr.*

By cash received.....	\$1,994 90
By debts receivable.....	461 22
By raw material on hand .....	344 14
Balance.....	258 31
	<hr/>
	\$3,058 57

## LIST OF PUBLICATIONS IN NEW YORK POINT PRINT.

---

### MUSIC CULTURE.

- Wait's System of Point Musical Notation, revised edition.  
Key to Wait's Musical Notation, revised.  
Harmonic Notation, by William B. Wait.  
Normal Course of Piano Technic, by William B. Wait (in press).  
Musical History, by G. A. McFarren.  
The Great German Composers, three volumes.  
The Standard Operas, by G. P. Upton, two volumes.  
National Music of the World, Chorley.  
Stories About Musicians, by Mrs. Ellet, three volumes.  
Organ Method, by John Stainer, two volumes.  
Violin Method, Louis Schubert, first part (second part in press).  
Guitar Method, Carcassi.  
How to Teach Bands, by F. J. Keller.  
Tuning the Piano-forte.  
Tuner's Guide.  
Notes on Tuning, by J. A. Simpson.

### PIANO STUDIES.

#### PRIMARY AND PROGRESSIVE STUDIES.

- L. Köhler, op. 190; easy and instructive pieces.  
C. Czerny, op. 261; 101 preparatory lessons.

#### SCALE STUDIES — BOOK 1.

- |              |                      |             |                     |
|--------------|----------------------|-------------|---------------------|
| Al. Schmidt, | op. 16, Nos. 3, 4.   | Berens,     | op. 61, No. 1.      |
| Duvernoy,    | op. 176, Nos. 1, 13, | Le Couppey, | op. 26, Nos. 1, 2.  |
| 14, 21.      |                      | Köhler,     | op. 115, Nos. 1, 2. |
| Döring,      | op. 8, Nos. 9, 10.   | Lemoine,    | op. 37, No. 24.     |
| Bertini,     | op. 29, No. 23.      |             |                     |

#### ARPEGGIO STUDIES — BOOK 1.

- |              |                       |           |                        |
|--------------|-----------------------|-----------|------------------------|
| Czerny,      | op. 599, Nos. 84, 87, | Duvernoy, | op. 120, Nos. 4, 7, 8. |
| 90, 94, 100. |                       | Czerny,   | op. 636, No. 7.        |
| Köhler,      | op. 115, “ 9, 10.     |           |                        |

## TRIPLET STUDIES—BOOK 1.

Lemoine,	op. 37, Nos. 8, 16.	St. Heller,	op. 45, Nos. 23, 24.
Krause,	op. 2, No. 2.	Köhler,	op. 167, " 1, 2, 6, 8.
Bertini,	op. 100, " 7.	Köhler,	op. 175, No. 8.

## LEGATO STUDIES—BOOK 1.

Köhler,	op. 151, Nos. 7, 8, 9,	Bertini,	op. 100, No. 12.
10.		Döring,	op. 8, " 11.
Köhler,	op. 175, " 1, 3, 6.	Spindler,	op. 58, " 1.

## VELOCITY STUDIES—BOOK 1.

Berens,	op. 3, No. 6.	Mendelssohn,	op. 72, No. 5.
Le Couppey,	op. 26, " 12.	Heller,	op. 47, Nos. 12, 18.
Czerny,	op. 636, Nos. 20, 21.	Döring,	op. 8, No. 8.
Czerny,	Etudes de la Velocity,		
No 11.			

## TRILL STUDIES — BOOK 1.

Köhler,	op. 151, Nos. 1, 2.	A. Krause,	op. 2, Nos. 1, 3.
L. Röhr,	op. 24, " 1, 2, 3,		
4, 5.			

## PIANO PIECES.

Bach, J. S. ....	Twelve preludes.*
" " .....	Fifteen two-voiced inventions.*
" " .....	Bourree in G.
" " .....	Prelude and Fugue No. IV, from the Well-tempered Clavier.*
" " .....	Allemande, Courante, and Gavotte, from the G. Maj. Suite.*
Bach-Mason .....	Gavotte, D. Maj.
Baumfelder, F. ....	Op. 270.
No. 1. Sandman Knocks.	No. 5. The Young Officer.
" 2. The Stork Has Come.	" 6. The Music Box.
" 3. The Old Ruin.	" 7. The Setting Sun.
" 4. The Vintage.	" 8. Grandma's Tale.
Beethoven, L. ....	Op. 49. Sonatinas, Nos. 1 and 2.
Blakeslee .....	Two short pieces, Crystal Fountain Waltz, May Party Dance.
Burgmüller, F., twenty-five progressive pieces:	
No. 1. The Candor.	No. 6. Progress.
" 2. The Arabesque.	" 7. The Clear Stream.
" 3. The Pastoral.	" 8. The Graceful.
" 4. The Little Reunion.	" 9. The Chase.
" 5. Innocence.	" 10. The Delicate Flower.

- |                             |                              |
|-----------------------------|------------------------------|
| No. 11. The Blackbird.      | No. 18. Inquietude.          |
| " 12. The Farewell.         | " 19. Ave Maria.             |
| " 13. Consolation.          | " 20. Tarantelle.            |
| " 14. Styrienne.            | " 21. Harmony of the Angels. |
| " 15. A Ballad.             | " 22. Barcarolle.            |
| " 16. The Gentle Complaint. | " 23. The Return.            |
| " 17. The Prattler.         | " 24. The Swallow.           |

## No. 25. The Chevaleresque.

- |                        |                                |                |        |
|------------------------|--------------------------------|----------------|--------|
| Chopin, F. . . . .     | Polonaise . . . . .            | Op. 40 . . . . | No. 1. |
| " " . . . . .          | Waltz * . . . . .              | " 64 . . . .   | " 1.   |
| " " . . . . .          | Waltz * . . . . .              | " 34 . . . .   | " 1.   |
| " " . . . . .          | Waltz * . . . . .              | " 34 . . . .   | " 3.   |
| " " . . . . .          | Nocturne, No. 12* . . . . .    | " 37 . . . .   | " 2.   |
| Chopin-Liszt . . . . . | Polish Song . . . . .          | " 74 . . . .   | " 2.   |
| Clementi, M. . . . .   | Sonatina . . . . .             | " 36 . . . .   | " 6.   |
| Geibel . . . . .       | Gavotte Allemande.             |                |        |
| Giese, T . . . . .     | Op. 298. Six melodious pieces. |                |        |

- |                             |                               |
|-----------------------------|-------------------------------|
| No. 1. Tarantelle.          | No. 4. Die Beiden Fischerkna- |
| " 2. Kinderkränzchen (Chil- | ben (The Two Fisher           |
| dren's Feast).              | Boys).                        |
| " 3. Grossmütterchen Singt  | " 5. Gavotte.                 |
| (Grandmother's Song).       | " 6. Trauermarsch (Funeral    |
|                             | March).                       |

- Goldner, W. . . . . Gavotte Mignonne.
- Gurlitt, C . . . . . Aus der Kinderwelt (from the Child-World), op. 74. Twenty pleasing character pieces.

- |                               |                                |
|-------------------------------|--------------------------------|
| No. 1. Morning Song.          | No. 11. The Doll's Dance.      |
| " 2. The Friendless Child.    | " 12. Under the Linden Tree.   |
| " 3. Cradle Song.             | " 13. The Sick Little Brother. |
| " 4. In School.               | " 14. In the Garden.           |
| " 5. Slumber Song.            | " 15. The Snow Man.            |
| " 6. Santa Claus Song.        | " 16. A Winter Day.            |
| " 7. Christmas.               | " 17. The Ring Dance.          |
| " 8. Merry Company.           | " 18. The Sorrowful Hour.      |
| " 9. The Tin Soldier's March. | " 19. Evening Prayer (Prelude  |
| " 10. The Bold Rider.         | and Choral).                   |

## No. 20. The Gentle Child and the Little Ruffian.

- Handel, G. F. . . . Six Fugues.
- " " . . . . . Harmonious Blacksmith, with variations.
- Heller, S. . . . . Tarantelle . . . . . Op. 85 . . . . No. 2.
- " . . . . . Curious Story.

Hiller, F. . . . . Rhythmical Studies\* . . . . . Op. 56 . . . . Nos. 7, 11.

Hoffman C. . . . . Romance, "On the Heights."

Ketterer, E. . . . . Saltarelle . . . . . " 266.

Kontski, A. . . . . Polonaise . . . . . " 271.

Kuhlau, F. E. . . . . Sonatina . . . . . " 20 . . . . No. 1.

Lichner, H., twelve characteristic pieces.

No. 1. Entreaty.

No. 7. Elegy.

" 2. Contemplation.

" 8. Scherzo.

" 3. Longing.

" 9. Polonaise.

" 4. After School.

" 10. Rondo.

" 5. To the Playground,

" 11. Italian Romance.

" 6. Solitude.

" 12. Aria.

Loeschhorn, A., "Aus der Kinderwelt," op. 96, twelve numbers.

No. 1. Sunday Morning.

No. 7. The Hunt.

" 2. The Little Postillion.

" 8. The Cradle Song.

" 3. It Was Only a King.

" 9. A Little Dance.

" 4. In the Boat.

" 10. The Little Soldier.

" 5. Entreaty.

" 11. Catch Me.

" 6. The Cuckoo.

" 12. Good Night.

Lysberg, C. B. . . . . La Baladine . . . . . Op. 51.

Mendelssohn F. . . . . Op. 72, six Christmas pieces.

" . . . . . Songs without words:

Op. 19, No. 1. Sweet Souvenir.\* Op. 53, No. 19. On the Sea Shore

" 19, " 2. Regret. " 53, " 20. The Fleeting

" 19, " 3. Hunting Song.\* Clouds.\*

" 19, " 4. Confidence. " 53, " 21. Agitation.

" 19, " 5. Restlessness. " 53, " 22. Song of Triumph.

" 19, " 6. Venetian Gondel- " 53, " 23. Sadness of Soul.

lied. " 53, " 24. The Flight.

" 30, " 7. Contemplation. " 62, " 25. May Breezes.

" 30, " 8. Without Repose. " 62, " 26. The Departure.

" 30, " 9. Consolation. " 62, " 27. Funeral March.

" 30, " 10. The Estray. " 62, " 28. Morning Song.

" 30, " 11. The Brook. " 62, " 29. Venetian Gondel-

lied. " 62, " 30. Spring Song.

" 38, " 13. The Evening Star. " 67, " 31. Meditation.

" 38, " 14. Lost Happiness. " 67, " 32. Lost Illusions.

" 38, " 15. The Poet's Harp. " 67, " 33. Song of the Pil-

grim. " 67, " 34. The Spinning

" 38, " 16. Hope.

" 38, " 17. Passion.

" 38, " 18. Duetto. Song.\*

- Merkel, G. . . . . Tarantelle. . . . . Op. 92.  
 Mozart, W. . . . . Sonata, No. 6.\*  
 Moszkowski, M. . . . . Serenata.  
 Ravina, H. . . . . Etude de Style . . . . . Op. 14, No. 1.  
 Rummel, J., Les Allegresses Enfantines, six easy pieces.  
     No. 1. Valse. . . . . No. 4. Tyrolienne.  
     " 2. Polka. . . . . " 5. Galop.  
     " 3. Polka Mazurka. . . . . " 6. Schottische.  
 Schubert-Schultz. . . . . Minuet, D. Major.  
 Scharwenka, X. . . . . Polish Dance. . . . . Op. 3.  
 Schumann, R. . . . . Album for the Young . . . . . " 68.  
     " . . . . . Bird as a Prophet. . . . . " 82, No. 8.  
     " . . . . . Novelette, No 1 . . . . . " 21.  
     " . . . . . Romance in 1' sharp \* . . . . . " 28.  
 Schumann, G. . . . . Tarantelle . . . . . " 11.  
 Spindler, F. . . . . Twelve songs without words . . . . . " 44.  
     " . . . . . Drawing-room Flower . . . . . " 17.  
 Tschaikowsky, P. . . . . Song without words in F.

## ORGAN MUSIC.

- Bach . . . . . Sonata in E flat, No. 1.\*  
 Batiste . . . . . Offertory, op. 23, No. 2.  
 Guilmant . . . . . Marche Religieuse.\*  
 Handel. . . . . Concerto in B flat, No. 6.\*  
 Mendelssohn. . . . . Sonata in C minor, No. 2.\*  
     " . . . . . Prelude and Fugue, op. 37, No. 2.\*  
 Merkel . . . . . Christmas Pastorale.\*  
 Rink . . . . . Postlude No. 147, from "Practical Organ School."  
 Stainer . . . . . Organ method.

## GUITAR MUSIC.

- Guitar Method, by Carcassi.  
 Arpeggio Exercises.  
 Caprice, by King.  
 Charming Gavotte, by Le Thiere.

## HYMN TUNES.

*Long Meter.*

Creation,	Hamburg,	Leyden,
Duke Street,	Harmony Grove,	Loving Kindness,
Germany,	Hebron,	Luther,

\* Associateship music.

Mendon,	Park Street,	Tallis Evening Hymn,
Migdol,	Rockingham,	Uxbridge,
Missionary Chant,	Rothwell,	Ward.
Old Hundred,	Solid Rock,	Windham,

*Common Meter.*

Antioch,	Colchester,	Geer,	St. Ann's,
Arlington,	Clarendon,	Manoah,	Varina,
Azmon,	Coronation,	Marlow,	Woodstock,
Balerna,	Cowper,	Mear,	Warwick,
Bemerton,	Dundee,	Noel,	Woodland.
Christmas,	Downs,	St. Martyn's,	

*Short Meter.*

Boylston,	Gorton,	Newark,	Thornton,
Carlisle,	Haydn,	Olney,	St. Thomas,
Comber,	Handel,	Olmütz,	Silver Street,
Cranbrook,	Laban,	Shirland,	Whithington.
Dennis,	Leighton,	State Street,	

L. P. M., Nashville.	C. P. M.,	7s and 6s.—	Amsterdam, Missionary Hymn, Jerusalem the Golden, Webb.
Meribah.			
H. M., Lenox.			
6s and 4s.—	America, Italian	8s and 7s.—	Autumn, Harwell, Hymn, Olivet.
6s and 5s.—	Morning.	11s.—	Portugese Hymn.
7s.—	Pleyel's Hymn, Solitude.	12s.—	Scotland.

Selections for publication will continue to be made from the following list, which comprises the music prescribed as the basis of examination for associateship in the American College of Musicians:

## PIANO.

Bach . . . . .	Select pieces (edited by Kullak).
“ . . . . .	Fugues in C minor, D major, B flat major. (Wohltemperirte Klavier, Nos. II, III, IV, of the Tausig edition.)
Beethoven . . . . .	Sonata in A flat, op. 26, C minor, op. 13.
Chopin . . . . .	Nocturnes, Waltzes, Mazurkas.
Hiller, F. . . . .	XXIV Rhythmical Studies, op. 56.
Liszt . . . . .	Rhapsody No. 11, Rigoletto, Liebesträume.
Mendelssohn . . . . .	Rondo Capriccioso, op. 14; Songs Without Words, Nos. 1, 3, 20, 34.
Mozart . . . . .	Sonatas.

- Schumann ..... Romanza in F sharp major, op. 28.  
 Schumann ..... Traumeswirren, Grillen, Warum, op. 12.  
 Schumann ..... Kreisleriana, Nos. 2, 4.

## ORGAN.

## Class I, Sonata Form.

- Bach..... Sonata in E flat, No. 1.  
 Handel ..... Concerto in B flat, No. 6.  
 Mendelssohn . Sonata in C minor No. 2.

## Class II, Polyphonic Style.

- Bach ..... Prelude and Fugue in E minor, Peters' edition,  
                     Book III, No. 10.  
 " ..... Fantasie and Fugue in C minor, Peters' edition,  
                     Book III, No. 6.  
 " ..... The "little" G minor Fugue.  
 Mendelssohn. Prelude and Fugue, op. 37, No. 2.  
 Merkel, G ... Canon in F sharp, op. 39, No. 3.  
 Whitney, S. B. Canon in G major.

## Class III, Free Style.

- Best..... Pastorale, op. 38, No. 6.  
 Guilmant.... March Religieuse.  
 Merkel ..... Christmas Pastorale.  
 Silas ..... Andante in C major.  
 Smart ..... Andante in G, No. 1.  
 " ..... Andante in A, No. 2.  
 " ..... Andante in E minor, No. 3.

## LITERATURE.

## LANGUAGE.

Alphabet Sheets; Wait's Point Primer; Point Readers, Nos. 1 to 8;  
 Westlake's 3,000 Word Speller; Cæsar's Commentaries (Latin); Allen's  
 Latin Vocabulary, three volumes; A Class-book in Etymology; Talks  
 with Cæsar (Latin).

## NATURAL SCIENCE.

Gage's Elements of Physics, three volumes ; First Steps in Scientific  
 Knowledge, by Paul Bert, three volumes.

## POLITICAL SCIENCE.

Constitution of the United States and Declaration of Independence.

## HISTORY AND BIOGRAPHY.

Barnes' Brief History of the United States, three volumes ; Miss  
 Young's Young Folks' History of France, two volumes ; Warren  
 [Assembly, No. 15.]

Hastings ; Barnes' Primary History of the United States ; Barnes' General History (Political), three volumes ; Barnes' General History (Civilization), (in press).

#### MATHEMATICS.

Multiplication Tables ; Robinson's Written Arithmetic, three volumes ; Captions from Wells' Plane Geometry (demonstration and cuts omitted) ; Book of Diagrams from Wells' Plane Geometry.

#### GEOGRAPHY.

Maury's Physical Geography, two volumes ; Essentials of Geography, Fisher.

#### TRAVELS AND ADVENTURES.

Tales of Adventure, two volumes ; Tales of Discovery, two volumes.

#### NOVELS AND PROSE DRAMAS.

Picciola, two volumes ; Undine ; selections from Tales from Shakespeare, by Charles and Mary Lamb, two volumes.

#### POETRY AND POETIC DRAMAS.

Snow-bound, Whittier ; Idyls of the King, Enid, Elaine, and Guinevere, by Tennyson ; selections from Longfellow ; selections from Holmes ; selections from Whittier ; The Tempest, Shakespeare.

#### CHILDREN'S BOOKS.

Rab and His Friends ; Rill from the Town Pump and Mrs. Bullfrog ; Feathertop ; Jack the Giant Killer ; Puss in Boots ; Tales from the Arabian Nights ; Æsop's Fables ; selections from Grimm's Fairy Tales ; Hans Christian Andersen's Fairy Tales.

#### RELIGIOUS.

Dairyman's Daughter ; Bible Blessings ; Pilgrim's Progress ; Selections from Thomas a' Kempis ; Woodman's Nannette and Other Tales ; In His Name ; Looking Unto Jesus ; Stalker's Life of Christ ; Wee Davie and A Trap to Catch a Sunbeam.

#### MISCELLANEOUS.

Irving's Sketch-book, three volumes ; Self-help, three volumes ; selections from Chapters on Animals ; Emerson's Conduct of Life, two volumes.

# LIST OF PUPILS.

---

## MALES.

Ackerman, Joseph	Edward, Ernest	Kelly, Lawrence
Arnold, James H.	Etherington, John G.	Kerrigan, William
Austin, William B.	Enderlin, William H.	Kingsburg, Emanuel
Bailly, Eugene	Eichberg, Herman	Kuhn, Joseph
Baker, John T.	Ennis, James	Kullman, Leon
Barnett, George B.	Flaherty, Edward	Leahy, Thomas
Bressee, Nelson	Freutenreich, Frank	Lennon, Joseph
Bliss, Peter	Friedman, Samuel	Loftus, John J.
Brown, Lyman	Gardner, Patrick	Lynch, Francis
Bollenbach, Jacob	Gebert, Charles	Maher, Patrick
Buckley, John	Green, Harry	Mahle, Charles W.
Burgmyer, John P.	Gilmartin, Michael	Malcolm, William
Blumentritt, Charles	Gorse, William G.	McKenzie, William
Callahan, John T.	Groesch, Martin	McKenna, Wm.
Canavan, Thomas	Gross, Frank	McBride, Joseph
Cannon, Percy W.	Hall, Harry	McCue, John
Clarke, John	Hammond, Charles	McGuirk, Peter
Clements, Chas. F.	Haley, Walter B.	Mick, Andrew
Collins, Cornelius	Hanssen, Charles W.	Morrissey, George
Connors, Edward	Hargan, Archibald E.	Muehlebach, Jos.
Cooper, James R.	Harmon, George	Mulkachey, Patrick
Cronin, Patrick	Harty, William	Mulhollin, James
Crowley, James J.	Harvey, Robert J.	McAlister, Wm. C.
Cruser, Leslie	Heisler, Charles J.	Monahan, Wm. A.
Curtis, Joseph	Hill, Charles J.	Nestor, John
Davidson, Donald F.	Hoagland, Alvah W.	Ostrander, Harry G.
Dietz, Daniel	Hussy, Patrick	O'Neill, James
Dietz, Louis	Hutchins, William E.	O'Neill, John J.
Dimond, James	Hodgins, Cornelius	O'Brien, John A.
Dippold, Adam	Irwin, Frank	O'Brien, Francis J.
Donovan, James J.	Jacob, Herman	Osborn, Edward
Donovan, John	Kane, Jerome	Perkins, Richard
Dorsett, John J.	Kelly, James	Preiss, Frederick

Probst, Jacob  
 Reilly, John  
 Rennie, Randolph  
 Reynolds, John  
 Ricker, John  
 Richmond, Arthur  
 Roper, William T.  
 Robinson, John H.  
 Robinson, Harford  
 Robinson, Wm. H.  
 Rogers, H. Sidney  
 Rohrman, Fred.  
 Sahl, Albert W.  
 Sanger, Joseph

Schnapel, Louis  
 Stark, Ernest F. C.  
 Schank, J. DuBois  
 Sweeney, Peter  
 Sherry, Bernard  
 Schlegel, Chas. A.  
 Sinsheimer, Abram  
 Sipp, Harry G.  
 Smith, Edgar H.  
 Shongood, Julius  
 Schroeder, Theo.  
 Schott, William  
 Schuermann, Louis  
 Syfert, Richard

Thompson, Walter  
 Topping, Everett  
 Torbeck, Geo. M.  
 Tschudi, Henry  
 Tynan, Andrew  
 Tyner, Robert E.  
 White, Benjamin  
 Wigmore, John  
 Winkelman, Fred'k.  
 Willson, Lester  
 Wittenberg, Nathan  
 Worth, John  
 Wiseley, A. J.

## FEMALES.

Allen, Grace  
 Blackburn, Ruth  
 Blagbrough, Emma  
 Bradley, Mary A.  
 Brasseur, Eva  
 Bahr, Florence C.  
 Barry, Mary  
 Bastianelli, Mary  
 Beatty, Madelin  
 Bennett, Jane  
 Bennett, Nellie  
 Birtles, Mary E.  
 Bowne, Mary E.  
 Carey, Anna  
 Casanova, Louisa  
 Clark, Della  
 Clarke, Beryl H.  
 Cohen, Ida  
 Cooney, Mary  
 Dangler, Harriet P.  
 Dibbs, Lilly  
 Diedrick Rosa  
 Donovan, Mary  
 Doris, Ellen  
 Dowd, Margaret J.  
 Drumgoold, Mary

Drum, Margaretta  
 Duffy, Anna  
 Eliason, Emma J.  
 Feldmann, Augusta  
 Feldmeier, Rhoda  
 Finn, Catherine  
 Elynn, Mary  
 Gamble, Anna  
 Gerson, Lottie  
 Greiss, Thersa  
 Griffin, Sarah A.  
 Goodkind, Lillie  
 Guff, Sarah  
 Hanley, Mary E.  
 Hefferen, Mary  
 Henderson, Minnie  
 Henger, Theresa B.  
 Henry, Nellie  
 Herbert, Fannie  
 Hieber, Rose C.  
 Hilton, Ester A.  
 Hinchman, Delphine  
 Hohn, Amelia  
 Hunt, Mary  
 Hutchison, Char. E.  
 Jarschoff, Sarah

Kelly, Sarah J.  
 Koenig, Amelia  
 Kreischer, Anna  
 Kilburn, Katie  
 King, Grace H.  
 Leyden, Margaret  
 Lichtenberg, Helen  
 Mahon, Ellen  
 McLennon, Mary  
 McMillan, Emma  
 McCormick, Mary  
 McDonald, Alice C.  
 McDonough, M. J.  
 McHugh, Florence  
 Meirdeircks, Amelia  
 Miner, Mary  
 Mishka, Mary E.  
 Neuhut, Leah.  
 Norton, Catherine H.  
 Offerman, Sophia W.  
 O'Neill, Margaret  
 O'Reilly, Agnes  
 Palmer, Lois  
 Phair, Catherine  
 Phillips, Emma  
 Pross, Jessie

Ricker, Frances K.  
Ritzer, Lizzie  
Rush, Mary  
Stafford, Mary  
Sagefka, Matilda  
Schenk, Mary A.  
Sheedy, Catherine  
Schlegel, Lizzie J.  
Shea, Annie

Silk, Mary E.  
Smith, Louisa  
Smith, Mary  
Smith, Minnie  
Stickles, Mary  
Sieling, Helena  
Struthers, Effie M.  
Sullivan, Mary A.  
Sullivan, Rachel F.

Shoemaker, Lizzie  
Scullin, Caroline  
Thompson, Marion  
Vandevoort, Grace  
Walter, Annie  
Weigand, Elsie  
Witzel, Katherine  
Willis, Mary  
Yeomans, Julia











50-12  
School, 7. 4.

# FIFTY-SIXTH ANNUAL REPORT

OF THE

MANAGERS

OF THE

New York Institution for the Blind

FOR THE YEAR ENDING SEPTEMBER 30, 1891.

LUX ORITUR.

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—Isaiah xlii, 16.

LIBRARY  
COLLEGE OF PHYSICIANS AND SURGEONS  
600 WEST 150TH STREET  
NEW YORK

TRANSMITTED TO THE LEGISLATURE JANUARY, 1892.

ALBANY:

JAMES B. LYON, STATE PRINTER.

1892.



# FIFTY-SIXTH ANNUAL REPORT

OF THE

M A N A G E R S

OF THE

## New York Institution for the Blind

FOR THE YEAR ENDING SEPTEMBER 30, 1891.

LUX ORITUR.

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—Isaiah xlii, 16.

---

TRANSMITTED TO THE LEGISLATURE JANUARY, 1892.

---

ALBANY :  
JAMES B. LYON, STATE PRINTER,  
1892.



## BOARD OF MANAGERS.

	Terms of con- tinuous service.
ROBERT S. HONE .....	Since 1858.
JOHN TREAT IRVING.....	“ 1863.
SMITH CLIFT .....	“ 1866.
WILLIAM WHITEWRIGHT .....	“ 1866.
WILLIAM C. SCHERMERHORN.....	“ 1866.
FRANCIS A. STOUT .....	“ 1868.
FREDERICK AUGUSTUS SCHERMERHORN...	“ 1870.
PETER MARIE.....	“ 1870.
FREDERICK W. RHINELANDER .....	“ 1874.
FREDERICK SHELDON .....	“ 1874.
CHANDLER ROBBINS.....	“ 1875.
PHILIP SCHUYLER .....	“ 1878.
JOHN I. KANE.....	“ 1881.
EDWARD KING .....	“ 1884.
EDWARD SCHELL .....	“ 1885.
FREDERICK BRONSON .....	“ 1888.
GEORGE A. ROBBINS.....	“ 1889.
GUSTAV E. KISSEL .....	“ 1891.
JOHN M. BOWERS .....	“ 1891.
GEORGE L. PEABODY .....	“ 1891.

## OFFICERS OF THE BOARD.

---

JOHN T. IRVING .....	<i>President.</i>
SMITH CLIFT .....	<i>Vice-President.</i>
FREDERICK AUG. SCHERMERHORN....	<i>Recording Secretary.</i>
WILLIAM C. SCHERMERHORN .....	<i>Corresponding Secretary.</i>
WILLIAM WHITEWRIGHT .....	<i>Treasurer.</i>

### STANDING COMMITTEES.

#### Committee on Finance.

WILLIAM C. SCHERMERHORN.	EDWARD KING.
	EDWARD SCHELL.

#### Committee on Supplies, Repairs and Improvements.

SMITH CLIFT.	FREDERICK SHELDON.
PHILIP SCHUYLER.	JOHN M. BOWERS.
	GEORGE L. PEABODY.

#### Committee on Instruction and Music.

CHANDLER ROBBINS.	FRANCIS A. STOUT.
JOHN I. KANE.	GUSTAV E. KISSEL.

#### Committee on Manufactures.

PETER MARIE.	FREDERICK W. RHINELANDER.
F. A. SCHERMERHORN.	GEORGE A. ROBBINS.
	FREDERICK BRONSON.

The president shall be ex-officio member of all standing committees.

The vice-president and treasurer shall be ex-officio members of the committee on finance. (By-laws.)

# OFFICERS OF THE INSTITUTION.

---

WILLIAM B. WAIT.....	<i>Superintendent.</i>
WILLIAM A. HUME, M. D.....	<i>Attending Physician.</i>
JOHN H. HINTON, M. D. }	<i>Consulting Surgeons.</i>
ABRAM DuBOIS, M. D. }	

## Teachers in the Literary Department.

STEPHEN BABCOCK.	CLARA BOOMHOUR.
EVAN W. JONES.	NAOMI BOOMHOUR.
MARY E. ROWELL.	L. GERTRUDE LAWTON.
MARY F. ESSELSTYN.	S. M. KIMBALL.
MARY B. SCHOONMAKER.	FLORENCE C. ARMSTRONG.

## Teachers in the Musical Department.

HANNAH A. BABCOCK.	CATHERINE CONNELL.
LILLIAN L. GREENE.	FANNIE M. ARNOLD.
JULIA S. LOOMIS.	EVA E. KERR.
JESSIE L. ALEXANDER.	LENA M. RACE.

## Teachers in the Kindergarten Department.

NAOMI BOOMHOUR.	L. GERTRUDE LAWTON.
-----------------	---------------------

## Teacher in the Tuning Department.

HENRY COFFRE.

## Teachers of Manual Training -- For Boys.

WARREN WATERBURY.	DANIEL McCLINTOCK.
-------------------	--------------------

## For Girls.

CAROLINE E. TOWNSEND.	MARY B. SCHOONMAKER.
HANNAH M. RODNEY.	ANNIE E. HAMLIN.

**House Department.**

WILLIAM H. HARRISON, Steward.

LOANNA A. HASKELL, Matron.

L. ADELLE ROGERS, Assistant Matron.

**Juvenile Department.**

ANNIE E. HAMLIN.

CLARA BOOMHOUR.

CAROLINE E. TOWNSEND.

NAOMI BOOMHOUR.

**Reception-Room.**

S. M. KIMBALL.

ALICE HATCHMAN.

HANNAH M. RODNEY.

**Upholstress.**

ANNA J. SHERIDAN.

# STATE OF NEW YORK.

---

No. 10.

---

## IN ASSEMBLY,

JANUARY, 1892.

---

### FIFTY-SIXTH ANNUAL REPORT

OF THE

MANAGERS OF THE NEW YORK INSTITUTION FOR THE BLIND.

---

*To the Honorable the Legislature of the State of New York :*

The managers of the New York Institution for the Blind, in compliance with the provision of the act of the Legislature, respectfully submit their report for the year ending September 30, 1891.

The whole number of pupils instructed during the past year was two hundred and forty-three (243).

The general health of the pupils has been good.

The report of the attending physician is hereto annexed.

The report of the Superintendent is also annexed.

The following statement of the moneys received and expended is respectfully submitted :

#### RECEIPTS.

Cash on hand September 30, 1890.....	\$13,868 73
From general appropriations.....	45,135 00
Interest on legacy investments.....	2,302 00

From legacies and donations .....	\$4,852 49
From all other sources (counties, industrial department, etc.) .....	19,196 90
<b>Total</b> .....	<b>\$85,355 12</b>

## EXPENDITURES.

Provisions and supplies .....	\$18,392 71
Clothing, dry goods, etc .....	5,176 70
Salaries and wages .....	25,983 11
Fuel .....	3,744 89
Gas .....	1,328 38
Furniture and fixtures .....	2,419 70
Repairs and improvements .....	4,140 58
Transportation and traveling .....	315 33
Medicines and medical supplies .....	118 35
Taxes .....	2,758 00
All other expenses .....	11,334 08
<b>Total</b> .....	<b>\$75,711 83</b>
Cash on hand September 30, 1891 .....	9,643 29
	<b>\$85,355 12</b>

The report of the treasurer, which is hereto annexed, gives details of these receipts and disbursements.

The following is a list of the legacies and donations which have been received by the institution from time to time since its organization in 1831 up to September 30, 1891.

Miles R. Burke .....	\$2,000 00
Jane Van Cortland .....	300 00
Isaac Bullard .....	101 66
Elizabeth Bayley .....	100 00
John Jacob Astor .....	5,000 00
William Bean .....	500 00
Peter Gerard Stuyvesant .....	3,000 00
John Horsburgh .....	5,000 00
Elizabeth Demilt .....	5,000 00
Sarah Demilt .....	2,000 00

C. D. Betts .....	\$40 00
Sarah Penny .....	500 00
Sarah Bunce .....	500 00
Elizabeth Idley .....	196 00
Samuel S. Howland .....	1,000 00
William Howe .....	2,985 14
Margaret Fritz .....	100 00
James McBride .....	500 00
Charles E. Cornell .....	521 96
Charles E. Demming .....	50 00
Mrs. DeWitt Clinton .....	200 00
W. Brown .....	465 00
Elizabeth Gelston .....	1,000 00
Robert J. Murray .....	500 00
Seth Grosvenor .....	10,000 00
Elijah Withington .....	100 00
Benjamin F. Butler .....	812 49
Frissel fund .....	2,000 00
Simeon V. Sickles .....	6,561 87
Anson G. Phelps .....	5,675 68
Thomas Reilly .....	2,254 84
Elizabeth Van Tuyl .....	100 00
Thomas Eggleston .....	2,000 00
Sarah A. Riley .....	100 00
William E. Saunders .....	725 84
Thomas Eddy .....	1,027 50
Robert C. Goodhue .....	1,000 00
Jonathan C. Bartlette .....	190 00
Stephen V. Albro .....	428 57
John Penfold .....	470 00
Madame Jumel .....	5,000 00
Mrs. Steers .....	34 00
Thomas Garner .....	1,410 00
Chauncey and Henry Rose .....	5,000 00
Elizabeth Magee .....	534 50
John J. Phelps .....	2,350 00
Rebecca Elting .....	100 00
Regina Horstein .....	250 00
G. Martins .....	500 00
John Alstyne .....	10,320 44

Elizabeth and Sarah Wooley .....	\$5,984 83
Benjamin Nathan .....	1,000 00
Thomas M. Taylor .....	6,151 94
Simeon Abrams .....	2,804 00
James Peter Van Horn .....	20,000 00
Caleb Swan .....	500 00
Mrs. Adeline E. Schermerhorn .....	10,000 00
Henry H. Munsel .....	3,396 32
Thomas Cardevoyne .....	5,000 00
William Dennistoun .....	11,892 77
William B. Astor .....	5,000 00
Benjamin F. Wheelwright .....	1,000 00
George T. Hewlett (executor) .....	500 00
Ephraim Holbrook .....	39,458 16
Mrs. Emma B. Corning .....	5,000 00
Eliza Mott .....	140 00
Mary M. Colby .....	595 86
D. Marley .....	1,400 00
Henry E. Robinson .....	6,000 00
M. N. Hobby .....	726 28
Eliza Mott .....	350 00
Caroline Goff .....	4,161 59
Simeon Abrams .....	2,248 70
Catherine F. Johnson .....	530 00
Maria Hobby .....	1,187 68
Eliza Mott .....	650 00
J. L., of Liverpool, England .....	25 00
Eliza Mott .....	335 54
Daniel Marley .....	349 30
Emma Strecker .....	\$10,000 00
Interest .....	2,221 66
	<hr/>
	12,221 66
Eli Robbins .....	5,000 00
Margaret Burr .....	11,011 11
Mary Burr .....	10,611 11
George Dockstader .....	125 60
Mr. Rosevelt .....	10 00
Samuel Willets .....	5,045 00
Augustus Schell .....	5,000 00
James Kelly .....	5,000 00

George A. Dockstader.....	\$100 00
William B. Bolles and Leonóra S. Bolles .....	2,949 11
Edward B. Underhill .....	500 00
George Dockstader.....	100 00
Cash (no name) .....	15 00
Cash (no name) .....	40 00
Harriet Gross .....	1,000 00
Mary Hopeton Drake.....	2,340 00
Mary Rogers .....	1,000 00
Polly Dean.....	500 00

---

Of the funds thus received, there are invested in United States bonds, one hundred and fifty-eight thousand dollars (\$158,000) at par value, the actual cost of which was one hundred and sixty-nine thousand nine hundred and seventy-one dollars and ninety-one cents (\$169,971.91), and in New York city stocks, twenty-nine thousand dollars (\$29,000) at par value, the actual cost of which was thirty thousand seven hundred and twenty-two dollars and fifty cents (\$30,722.50).

There is also deposited in the Union Trust Company of New York, a portion of said fund, amounting to forty-six thousand six hundred and fifty-five dollars and forty-four cents (\$46,655.44).

The balance of the fund has been applied to the purposes of the institution in such ways as the managers thought would increase its efficiency and add to the comfort of the pupils under their charge.

The managers take this opportunity to express their high opinion of the ability and usefulness of Mr. William B. Wait, the superintendent, who has been connected with this institution for more than thirty years, and whose efforts have contributed greatly to its success, and to the comfort and well-being of that large class of unfortunate persons everywhere who are afflicted with blindness.

Since its incorporation, this institution has educated more than 1,500 pupils, very many of whom have been enabled from the instruction thus obtained, to support themselves and to contribute to the support of their families.

The managers respectfully ask from your honorable body an appropriation of two hundred and fifty dollars (\$250) for each pupil, being the same amount which was appropriated last year.

They also take this opportunity to renew their expression of thanks, for the aid and support which your honorable body has always given to this very useful and beneficent institution.

All of which is respectfully submitted.

NEW YORK INSTITUTION FOR THE BLIND.

JOHN T. IRVING,

*President.*

F. AUGUSTUS SCHERMERHORN,

*Secretary.*

---

CITY AND COUNTY OF NEW YORK, ss.:

John T. Irving, of said city, being duly sworn, saith: That he is president of the New York Institution for the Blind, and that the above report, signed by him, is true to the best of his knowledge and belief.

JOHN T. IRVING,

*President.*

Sworn to before me, this 2d day }  
of December, 1891. }

HULBERT PECK,

*Notary Public, New York County, 69.*

# Report of the Treasurer.

WILLIAM WHITEWRIGHT, *Treasurer, in account with the NEW YORK INSTITUTION FOR THE BLIND, year ending September 30, 1891.*

## Dr.

To cash balance September 30, 1890 .....	\$13,868 73
Received from legacies.....	\$4,852 49
Received from State of New York .....	45,135 00
Received from State of New Jersey.....	8,725 92
Received from rents, Mount Hope.....	400 00
Received from music and instruction.....	443 28
Received from clothing, dry goods, etc.....	257 30
Received from manufacturing department...	2,090 52
Received from interest .....	2,302 00
Received from rebate on taxes .....	24 00
Received from New York county .....	4,997 93
Received from Kings county.....	1,536 24
Received from Suffolk county.....	43 89
Received from clothing.....	14 00
Received from supplies .....	356 29
Received from furniture and fixtures.....	31 96
Received from repairs.....	12 22
Received from Queens county .....	263 35
	<hr/>
	71,486 39
	<hr/>
	\$85,355 12
	<hr/>

## Cr.

By cash paid for supplies.....	\$18,511 06
By cash paid for salaries and wages.....	21,353 67
By cash paid for clothing, dry goods, etc.....	5,176 70
By cash paid for furniture and fixtures .....	2,419 70
By cash paid for repairs.....	4,140 58
By cash paid for traveling expenses.....	315 33
By cash paid for legal expenses.....	905 21

By cash paid for gas.....	\$1,328 38
By cash paid for investments on account of legacies....	5,495 00
By cash paid for Mount Hope property.....	20 00
By cash paid for music and instruction .....	2,752 02
By cash paid for manufacturing department, raw materials .....	902 52
By cash paid for petty accounts.....	1,199 33
By cash paid for taxes .....	2,758 00
By cash paid for clothing account, salaries and wages...	2,935 52
By cash paid for manufacturing department, salaries and wages .....	1,693 92
By cash paid for fuel.....	3,744 89
By cash paid for insurance .....	60 00
	<hr/>
	\$75,711 83
Balance.....	9,643 29
	<hr/>
	\$85,355 12
	<hr/> <hr/>

W. WHITEWRIGHT,

*Treasurer.*

Examined and found to be correct.

WM. C. SCHERMERHORN,

EDWARD SCHELL,

EDWARD KING,

*Finance Committee,*

NOVEMBER 23, 1891.

## Report of Attending Physician.

---

*To the Board of Managers of the New York Institution for the Blind :*

GENTLEMEN.—In submitting to you my annual report I take pleasure in stating that during the past year the health of the institution has been good. There has been more or less sickness but all cases have yielded to treatment, and, in due time, the patients have been returned to their places in the school.

This year adds another to the many in which we have not had a death. In this respect, I believe that your institution is not surpassed by any in our land. The perfect sanitary condition of the institution, which has been a marked feature of its administration for so many years, has much to do with the happy result. The present affords a fitting opportunity to acknowledge the earnest co-operation of the superintendent in all matters pertaining to the duties of the attending physician.

Respectfully submitted.

WM. A. HUME, M. D.,

*Attending Physician,*

NEW YORK, November 13, 1891.

# Report of the Superintendent.

---

## *To the Board of Managers :*

GENTLEMEN.—I respectfully submit the following in relation to our school work for the year ending September 30, 1891 :

Number of pupils September 30, 1890.....	206
Admitted during the year .....	37
<hr/>	
Whole number instructed .....	243
Reductions .....	43
<hr/>	
Remaining September 30, 1891 .....	200
<hr/>	

No death has occurred at the institution during the year. In a large household constituted as this one is, some sickness must be expected, but the immunity from dangerous or frequent cases of disease which we have enjoyed, if somewhat exceptional, is all the more a cause of sincere thankfulness.

The general purpose of the school is comprehensively outlined in the course of study presented herewith. The details are exhibited more fully in the schedule which shows the exercises in which the pupils are engaged throughout a day of school work.

It is evident from a variety of considerations, that the education of the blind is surrounded with unusual difficulties. The deprivation obliterates the chief faculty of perception, obstructs the ordinary paths by which knowledge is acquired, and renders books printed in ordinary letter-press type, as also the slate, blackboard and chart, together with almost the entire category of appliances generally used in school, quite useless. In hardly any respect can the methods and educational apparatus in use by those who can see, be utilized in the education of the blind. In every important particular, some equally available substitute must be found wherewith their education may be made practicable.

Such appliances are always expensive and are of such a special nature that they are of no use whatever to any other than blind persons.

A somewhat remarkable and very fortunate exception in this respect is found in the case of musical instruments, all of which can be used in their usual forms for the purpose of teaching the blind. This is a fact which should inspire sincere thankfulness, for were it otherwise, the case would be without remedy, as it would be impossible to provide special instruments either for the instruction or employment of the blind.

The typewriting machine is another notable exception. Although this instrument was originally designed for commercial and business uses, it seems to be susceptible of wide application in our school work. Regular and methodical instruction has been given in the use of these machines, and the proficiency acquired by the pupils has enabled us to introduce into our institution, the examinations of the Regents of the University of the State of New York.

Although our methods and appliances differ widely from those employed in the education of those who can see, yet, by means of typewriting, we may be able to apply the same standards of attainment which are established by those examinations for schools at large. Several of our pupils have passed these examinations in different English branches, the answer papers being written by them on the typewriting machine.

This is a most important addition to our educational resources and has given a new incentive to the pupils, who appreciate the advantages which accrue from this method of recording their thoughts. The test in examination is more severe upon one who can not see, for the reason that he is unable to scrutinize his work, and hence can not make corrections which might be made by one who can see. For this reason, errors caused by mere mismanipulation of the key-board, and not by ignorance of the subject, which might be corrected by one who can see, will be counted against a blind person. This disadvantage, however, has its uses, for it emphasizes the importance of avoiding mistakes through habits of exactness and accuracy.

The regents' examination in Greek was also successfully passed by one of our young men, while another creditably passed the severe examination of the American College of Musicians, in June last, in the following subjects: Harmony, counterpoint, musical

form, musical history, terminology, acoustics, theoretic organ, and demonstrative organ. On the demonstrative side of these examinations a candidate must comply with the following requirements: I. He must perform a programme of solo pieces, representative of the sonata, polyphonic and free styles of composition, selected from the following list :

*Sonata form.*

Bach — Sonata, E flat, No. 1.

Handel — Concerto in B flat, No. 6.

Mendelssohn — Sonata, C minor, No. 2.

*Polyphonic style.*

Bach — Prelude and fugue, E minor, Peters' edition, Book III, No. 10.

Bach — Fantasie and fugue, C minor, Peters' edition, Book III, No. 6.

Bach — The "little" G minor fugue, Peters' edition, Book IV, No. 7.

Mendelssohn — Prelude and fugue, op. 37, No. 2.

Merkel — Canon in F sharp, op. 39, No. 3.

Whitney, S. B., Canon in G major.

*Free style.*

Merkel — Christmas Pastorate.

Guilmant, Marche Religieuse.

Best — Pastorate, op. 38, No. 6.

Smart, Andante in G, No. 1.

Smart, Andante in A, No. 2.

Smart, Andante in E minor, No. 3.

Silas, Andante in C major.

II. As an ear test; from a known tone, he must indicate such other tones as may be sounded in his hearing.

III. He shall give out a hymn tune, to be selected by the examiners, and furnish several stanzas with varied and suitable registration.

IV. He shall give out a chant and accompany some canticle in general use.

V. He must transpose, the music and keys being selected by the examiners.

VI. He must play in four-part harmony from a figured bass dictated at the key-board by the examiners.

Blind persons are necessarily exempted from sight-reading tests.

On the theoretic side, the requirements are as follows :

I. The candidate must answer in writing, prescribed questions relating to the general handling of an organ, the treatment of the stops in solo playing, and in choir accompaniment.

II. He must supply in a piece of organ music to be furnished by the examiners, all such marks of expression and execution, phrasing, fingering, pedaling and registration, etc., as would be necessary to indicate a correct and artistic performance of the piece selected.

III. He must pass a satisfactory examination in musical history, musical theory, including harmony and counterpoint, terminology, musical form and acoustics, the examination papers for which are furnished at the examination by the examiners.

It can be safely asserted that in the whole field of educational enterprise, there is no class of persons, besides the blind, with whom it is necessary to undertake so much, in so great a variety of subjects, and in so short a time. A special and equal aptitude for the different subjects embraced in literature and in music is rarely observable in the same person. The tasks are many, the difficulties are perplexing, the labor involved is great; while the period of school life is so limited that equal proficiency in the different branches of instruction can not be attained even by those richly endowed with a versatile mind.

Furthermore, completeness of attainment is often hindered in individual cases by weakness at some particular point, as when one is deficient in the capacity to remember words, to deal with numbers, to remember musical exercises or pieces, in the power to control muscular action, especially that of the hands, or in the sense of time, rhythm or pitch.

It is, of course, the object of every good teacher and of every good method to strengthen the mind at the weak point. Should the effort prove not entirely successful, we often find in some phase of the mental constitution a reasonable explanation of the disparity in the development of the faculties and capacities of the pupil.

Thus, for example, the possession of the faculty of absolute pitch, which is sometimes manifested by very young pupils, would seem to indicate a musical mind, and the power to become a good tuner, a performer, or a musician. The inference is not

warranted, however, for one who possesses this peculiar power, may be sadly deficient in almost every other particular of musical aptness.

But whatever limitations may exist in some cases, or special gifts in others, we ought as the final object of education, to seek to place our pupils on an equality with those who can see, and to measure their attainments by the same standards.

The examinations to which reference has been made, are peculiarly interesting, because they show that our work, as tested by such standards is precisely of this character.

Each passing year marks a steady increase in the amount of literature and music printed in the New York Point System, and also a more general use of the system by the schools, and by the blind at their homes.

During the past year, with the co-operation of our teachers, I have made a collection of nearly six hundred hymns, which is now being published by the Society for Providing Religious Literature for the Blind. I had hoped that some one better qualified than myself would compile such a book, but as no one offered, at the earnest solicitation of Mr. H. L. Hall, through whose exertions the society was formed, and who is the general agent of the society, I consented to undertake it. The collection is made up of choice hymns, used by each of the Christian denominations, preference being given to such as are most widely recognized. Before the publication was commenced, the collection was examined and approved by each of the following named gentlemen, who constitute the board of trustees of the Society for Providing Religious Literature for the Blind: Bishop O. W. Whittaker, Bishop Cyrus D. Foss, Rev. George D. Boardman, D. D., Prof. R. E. Thompson, D. D. (University of Pa.), Rev. Talbot W. Chambers, D. D., Rev. R. S. Storrs, D. D. The first edition will cost about \$5,000.

The line of text-books already published in New York Point has been enlarged by the addition of the following works: Advanced Grammar (Reed and Kellogg's), Physiology (Huxley's), Peck's Manual of Algebra, Swinton's Word Method Speller, Hall's Arithmetic Reader, Metcalfe and Brights' Language Exercises and Loomis' Mental and Social Culture.

In the department of music also there is a gradual accession of valuable works in the New York Musical Notation.

Although substantial advancement has been made, yet our task has only just begun, as one may clearly see who contrasts the vast collections of books in the libraries of the country with the small catalogue of books in an available embossed type.

The multiplication of useful books in a tangible form that can be read by all blind persons is the most important object that can engross our attention. In no other way can our educational system be securely established upon a broad and permanent foundation. By no other means can the knowledge of the languages, literature, history, mathematics, music and the sciences be made as accessible to blind teachers and students as to those who can see. By no other means can we more readily place before that portion of the blind who are of school age the objects of study, the means for their attainment and the incentives to self-helpfulness, thus relieving them from a condition of enforced dependence equivalent to mental mendicancy, in which they are compelled to receive from others almost every scrap of knowledge and every item of information which is not within the range of their own very limited observation and experience.

The progress made by the pupils has been satisfactory in nearly all cases. Some of them have exhibited great interest and industry, and their advancement has been very gratifying.

I desire also to express my appreciation of the cheerfulness and studious care with which the teachers and officers have performed their respective duties.

All of which is respectfully submitted.

WM. B. WAIT,  
*Superintendent.*

# COURSE OF INSTRUCTION.

---

## KINDERGARTEN.

The usual course is followed, the pupils being arranged in two grades.

## LITERARY DEPARTMENT.

*Sub-primary Grade.*—Reading, spelling, number.

*Primary Grade.*—Reading, spelling, arithmetic.

*Intermediate Grade.*—Reading, spelling, geography with dissected maps, English history, object lessons.

*Sub-junior Grade.*—Reading, spelling, geography with maps, American history, point writing with composition.

*Junior Grade.*—Reading, spelling, English history, arithmetic, grammar, geography, typewriting.

*Sub-senior Grade.*—Arithmetic, grammar, history, geography, physiology with apparatus, rhetoric, composition, typewriting.

*Senior Grade.*—Algebra, geometry, logic, natural philosophy, mental and moral philosophy, science of government, political economy, typewriting.

## MUSIC DEPARTMENT.

### VOCAL.

*Junior Grade.*—Exercises for the control of breath and the formation and articulation of tones, with practice of scales, intervals and pieces; also exercises for the cultivation of the ear.

*Senior Grade.*—The same continued with part singing.

### INSTRUMENTAL.

Piano, organ, guitar.

## THEORETICAL AND PRACTICAL.

Harmony, harmonic notation, counterpoint, musical form, musical history, theory and practice of teaching, piano technic, point system of tangible music, staff notation, piano tuning.

## INDUSTRIAL DEPARTMENT.

The boys are taught cane seating and mattress making, and with the aid of models are instructed to perform such manipulation of the piano action and strings as are incident to the art of piano tuning.

The girls are taught sewing and knitting by hand and by machines, embroidery, crocheting, weaving cord laces, and such manipulations of needle, thread, worsted, etc., as are used in producing useful and ornamental articles, also cooking and household economy.

## PHYSICAL TRAINING.

Daily class exercises for all grades.

NOTE.— All the subjects of the literary department can not be represented in the work of a single year. Such as do not appear in the following schedule will be taken up subsequently. The purpose is to complete spelling, grammar, United States history, English history, arithmetic, physics, composition, geography, geometry, and civics, according to the requirements of the Regents' Examinations, before taking up other subjects in the course.

# DAILY PROGRAMME.

A. M. 8 to 8.10.

Chapel exercises.

8.10 to 9.

	Number pupls.
Subsenior grade, arithmetic .....	19
Junior grade, United States history .....	25
Subjunior grade, United States history .....	17
Intermediate grade, geography .....	22
First primary grade, spelling and writing .....	20
Second primary grade, spelling .....	22
Subprimary grade, familiar lessons .....	8
Kindergarten .....	23
Harmony .....	12
Piano .....	14
Organ .....	1
Piano tuning .....	9
Mattress making .....	1
Cane seating .....	1
Sewing, knitting, etc .....	11

9 to 9.50.

Senior grade, natural philosophy .....	20
Junior grade, arithmetic .....	24
Sub-junior grade, geography .....	12
Reading and spelling .....	46
Kindergarten .....	23
Harmony .....	14
Point print musical notation .....	31
Piano .....	9
Organ .....	1
Piano tuning .....	8
Mattress making .....	3
Sewing, knitting, etc .....	14
Cane seating .....	3

9.50 to 10.

Recess.

10 to 10.45.

Number  
pupils.

Senior grade, arithmetic . . . . .	18
Subsenior grade, United States history . . . . .	18
Junior grade, geography . . . . .	22
Subjunior grade, arithmetic . . . . .	20
Intermediate grade, arithmetic . . . . .	24
First primary grade, arithmetic . . . . .	20
Second primary grade, arithmetic . . . . .	22
Subprimary grade, arithmetic . . . . .	8
Kindergarten . . . . .	23
Piano . . . . .	16
Organ . . . . .	1
Piano tuning . . . . .	5
Mattress making . . . . .	2
Cane seating . . . . .	1
Sewing, knitting, etc . . . . .	3

10.45 to 11.30.

Senior grade, grammar . . . . .	20
Senior grade, arithmetic . . . . .	18
Subsenior grade, grammar . . . . .	21
Junior grade, grammar . . . . .	15
Subjunior grade, grammar . . . . .	22
Intermediate grade, United States history . . . . .	22
First primary grade, geography . . . . .	21
Second primary grade, object lessons . . . . .	21
Kindergarten . . . . .	23
Piano . . . . .	8
Organ . . . . .	1
Piano tuning . . . . .	3
Mattress making . . . . .	2

11.30 to 11.45.

Recess.

11.45 to 12.45.

Senior grade, harmony, theory and practice of music . . . . .	14
All other grades, elocution and gymnastics . . . . .	170
Piano tuning . . . . .	9
Mattress making . . . . .	6
Cane seating . . . . .	5
Organ . . . . .	1

## P. M. 1.45 to 2.30.

	Number pupls.
Senior singing class.....	67
Junior singing class, girls division .....	35
Piano .....	17
Piano tuning.....	8
Mattress making.....	2
Cane seating .....	32
Hand knitting.....	3
Machine sewing .....	1
Crocheting .....	2

## 2.30 to 3.15

Junior singing class, boys' division .....	28
Piano .....	27
Counterpoint .....	9
Piano tuning .....	7
Mattress making.....	8
Cane seating .....	33
Hand knitting .....	50
Hand sewing .....	4
Machine sewing .....	2
Crocheting .....	3
Cooking and household economy .....	4
Typewriting.....	13
Organ .....	1

## 3.15 to 3.30.

Recess.

## 3.30 to 4.15.

Piano.....	17
Organ .....	1
Piano tuning.....	7
Music history .....	13
Kindergarten .....	10
Mattress making.....	9
Cane seating .....	34
Hand knitting.....	45
Machine knitting .....	2
Hand sewing.....	2
Crocheting.....	4
Cooking and household economy.....	4
Typewriting .....	13
Machine sewing .....	2

4.15 to 5.		Number pupils.
Piano .....		23
Organ. ....		1
Guitar. ....		2
Kindergarten .....		10
Mattress making ...		10
Cane seating .		52
Hand knitting.....		50
Hand sewing.....		4
Machine sewing.....		2
Crocheting .....		7
Cooking and household economy.....		4
Typewriting .....		13
Harmonic notation.....		14

Except from 6 to 6.30 P. M., the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study, and the practice of piano, organ, guitar and harmony lessons.

# INDUSTRIAL DEPARTMENT.

---

THE INDUSTRIAL DEPARTMENT, *in account with* THE NEW YORK INSTITUTION  
FOR THE BLIND, *for the year ending September 30, 1891.*

## *Dr.*

To raw materials and stock on hand September 30, 1890,	\$344 14
To raw materials bought .....	902 52
To salaries and wages .....	1,693 92
To debts payable .....	189 24
	<hr/>
	\$3,129 82
Balance .....	52 06
	<hr/>
	\$3,181 88
	<hr/> <hr/>

## *Cr.*

By cash received .....	\$2,666 89
By debts receivable .....	278 85
By raw material on hand September 30, 1891 .....	234 34
	<hr/>
	\$3,181 88
	<hr/> <hr/>

## LIST OF PUBLICATIONS IN NEW YORK POINT PRINT.

---

### MUSIC CULTURE.

- Wait's System of Point Musical Notation, revised edition.  
Key to Wait's Musical Notation, revised.  
Harmonic Notation, by William B. Wait.  
Normal Course of Piano Technic, by William B. Wait (in press).  
Musical History, by G. A. McFarren.  
The Great German Composers, three volumes.  
The Standard Operas, by G. P. Upton, two volumes.  
National Music of the World, Chorley.  
Stories About Musicians, by Mrs. Ellet, three volumes.  
Organ Method, by John Stainer, two volumes.  
Violin Method, Louis Schubert, first part (second part in press).  
Guitar Method, Carcassi.  
How to Teach Bands, by F. J. Keller.  
Tuning the Pianoforte.  
Tuner's Guide.  
Notes on Tuning, by J. A. Simpson.  
Explanatory Introduction to the Riemann Edition of the Beethoven Sonatas.

### PIANO STUDIES.

#### PRIMARY AND PROGRESSIVE STUDIES.

- L. Köhler, op. 190; easy and instructive pieces.  
C. Czerny, op. 261; 101 preparatory lessons.

#### SCALE STUDIES — BOOK 1.

- |                                 |                                |
|---------------------------------|--------------------------------|
| Al. Schmidt, op. 16, Nos. 3, 4. | Berens, op. 61, No. 1.         |
| Duvernoy, op. 176, Nos. 1, 13.  | Le Couppey, op. 26, Nos. 1, 2. |
| 14, 21.                         | Köhler, op. 115, Nos. 1, 2.    |
| Döring, op. 8, Nos. 9, 10.      | Lemoine, op. 37, No. 24.       |
| Bertini, op. 29, No. 23.        |                                |

#### ARPEGGIO STUDIES — BOOK 1.

- |                               |                                  |
|-------------------------------|----------------------------------|
| Czerny, op. 599, Nos. 84, 87. | Duvernoy, op. 120, Nos. 4, 7, 8. |
| 90, 94, 100.                  | Czerny, op. 636, No. 7.          |
| Köhler, op. 115, Nos. 9, 10.  |                                  |

## TRIPLET STUDIES — BOOK 1.

Lemoine,	op. 37, Nos. 8, 16.	Heller,	op. 45, Nos. 23, 24.
Krause,	op. 2, No. 2.	Köhler,	op. 167, Nos. 1, 2, 6, 8.
Bertini,	op. 100, No. 7.	Köhler,	op. 175, No. 8.

## LEGATO STUDIES — BOOK 1.

Köhler,	op. 151, Nos. 7, 8, 9.	Bertini,	op. 100, No. 12.
10.		Döring,	op. 8, No. 11.
Köhler,	op. 175, Nos. 1, 3, 6.	Spindler,	op. 58, No. 1.

## VELOCITY STUDIES — BOOK 1.

Berens,	op. 3, No. 6.	Mendelssohn,	op. 72, No. 5.
Le Couppey,	op. 26, No. 12.	Heller,	op. 47, Nos. 12, 18.
Czerny,	op. 636, Nos. 20, 21.	Döring,	op. 8, No. 8.
Czerny,	Etudes de la Velocity,		
No. 11.			

## TRILL STUDIES — BOOK 1.

Köhler,	op. 151, Nos. 1, 2.	A. Krause,	op. 2, Nos. 1, 3.
L. Röhr,	op. 24, Nos. 1, 2, 3,		
4, 5.			

## PIANO PIECES.

Bach, J. S. ....	Twelve preludes.*
“ “ .....	Fifteen two-voiced inventions.*
“ “ .....	Bourree in G.
“ “ .....	Prelude and Fugue No. IV, from the Well-tempered Clavier.*
“ “ .....	Allemande, Courante, and Gavotte, from the G. Maj. Suite.*
Bach-Mason .....	Gavotte, D. Maj.
Baumfelder, F. ....	Op. 270.
No. 1. Sandman Knocks.	No. 5. The Young Officer.
“ 2. The Stork Has Come.	“ 6. The Music Box.
“ 3. The Old Ruin.	“ 7. The Setting Sun.
“ 4. The Vintage.	“ 8. Grandma's Tale.
Beethoven, L. ....	Op. 49. Sonatinas, Nos. 1 and 2.

\*Associateship Music.

Burgmüller, F., twenty-five progressive pieces:

- |                            |                              |
|----------------------------|------------------------------|
| No. 1. Candor.             | No. 13. Consolation.         |
| " 2. Arabesque.            | " 14. Styrienne.             |
| " 3. Pastoral.             | " 15. A Ballad.              |
| " 4. The Little Reunion.   | " 16. The Gentle Complaint.  |
| " 5. Innocence.            | " 17. The Prattler.          |
| " 6. Progress.             | " 18. Inquietude.            |
| " 7. The Clear Stream.     | " 19. Ave Maria.             |
| " 8. Gracefulness.         | " 20. Tarantelle.            |
| " 9. The Chase.            | " 21. Harmony of the Angels. |
| " 10. The Delicate Flower. | " 22. Barcarolle.            |
| " 11. The Blackbird.       | " 23. The Return.            |
| " 12. The Farewell.        | " 24. The Swallow.           |

No. 25. The Chevaleresque.

- |                   |                         |            |        |
|-------------------|-------------------------|------------|--------|
| Chopin, F. ....   | Polonaise .....         | Op. 40 ... | No. 1. |
| " "               | Waltz* .....            | " 64....   | " 1.   |
| " "               | Waltz* .....            | " 34....   | " 1.   |
| " "               | Waltz* .....            | " 34....   | " 3.   |
| " "               | Nocturne, No. 12* ..... | " 37....   | " 2.   |
| Chopin-Liszt ...  | Polish Song .....       | " 74....   | " 2.   |
| Clementi, M. .... | Sonatina .....          | " 36....   | " 6.   |

Geibel ..... Gavotte Allemande.

Giese, T ..... Op. 298. Six melodious pieces.

- |                          |                             |
|--------------------------|-----------------------------|
| No. 1. Tarantelle.       | No. 4. The Two Fisher Boys. |
| " 2. Children's Feast.   | " 5. Gavotte.               |
| " 3. Grandmother's Song. | " 6. Funeral March.         |

Goldner, W ..... Gavotte Mignonne.

Gurlitt, C ..... Aus der Kinderwelt (from the Child-World)  
op. 74. Twenty pleasing character pieces.

- |                               |   |
|-------------------------------|---|
| No. 1. Morning Song.          | No. 11. The Doll's Dance.                       |
| " 2. The Friendless Child.    | " 12. Under the Linden Tree.                    |
| " 3. Cradle Song.             | " 13. The Sick Little Brother.                  |
| " 4. In School.               | " 14. In the Garden.                            |
| " 5. Slumber Song.            | " 15. The Snow Man.                             |
| " 6. Santa Claus Song.        | " 16. A Winter Day.                             |
| " 7. Christmas.               | " 17. The Ring Dance.                           |
| " 8. Merry Company.           | " 18. The Sorrowful Hour.                       |
| " 9. The Tin Soldier's March. | " 19. Evening Prayer (Pre-<br>lude and Choral). |
| " 10. The Bold Rider.         |   |

No. 20. The Gentle Child and the Little Ruffian.

- \*Associateship Music.

Op. 53, No. 21. Agitation.	Op. 67, No. 32. Lost Illusions.
" 53, " 22. Song of Triumph.	" 67, " 33. Song of the Pilgrim.
" 53, " 23. Sadness of Soul.	" 67, " 34. The Spinning Song.*
" 62, " 24. The Flight.	" 67, " 35. The Shepherd's Complaint.
" 62, " 25. May Breezes.	" 67, " 36. Serenade.
" 62, " 26. The Departure.	" 85, " 37. Revery.
" 62, " 27. Funeral March.	" 85, " 38. The Adieu.
" 62, " 28. Morning Song.	" 85, " 39. Delerium.
" 62, " 29. Venetian Gondellied.	" 85, " 40. Elegie.
" 62, " 30. Spring Song.	
" 67, " 31. Meditation.	

Merkel, G. ....	Tarantelle .....	Op. 92.
Mills, S. B. ....	Gavotte .....	Op. 31.
Mozart, W. ....	Sonata, No. 6. *	
Moszkowski, M. ....	Serenata.	
Ravina, H. ....	Etude de Style .....	Op. 14, No. 1.
Rummel, J.,	Les Allegresses Infantines, six easy pieces.	

No. 1. Valse.	No. 4. Tyrolienne.
" 2. Polka.	" 5. Galop.
" 3. Polka Mazurka.	" 6. Schottische.

Schubert-Schultz ..	Minuet, D. Major.	
Scharwenka, X. ...	Polish Dance .....	Op. 3.
Schumann, R. ....	Album for the Young .....	" 68.
" "	Bird as a Prophet .....	" 82, No. 8.
" "	Novellette, No. 1 .....	" 21.
" "	Romance in F sharp * .....	" 28.
Schumann, G. ....	Tarantelle .....	" 11.
Spindler, F. ....	Twelve songs without words .....	" 44.
" "	Drawing-room Flower .....	" 17.
Tschaikowsky, P. ...	Song without words in F.	

## ORGAN MUSIC.

Bach .....	Sonata in E flat, No. 1.*
" .....	Prelude and Fugue in G minor (Peters' edition, Book VIII, No. 5).
	The "little" G minor fugue (Peters' edition, Book IV, No. 7).*
Batiste .....	Offertory, op. 23, No. 2.

\* Associateship music.

Guilmant . . . . .	Marche Religieuse.*
“ . . . . .	Elegy in F minor, op. 55, No. 3.
Handel . . . . .	Concerto in B flat, No. 6.*
Mendelssohn . . . . .	Sonata in C minor, No. 2.*
“ . . . . .	Prelude and Fugue, op. 37, No. 2.*
Merkel . . . . .	Christmas Pastorate.*
Rink . . . . .	Postlude No. 147, from “Practical Organ School.”
Stainer . . . . .	Organ method.

## GUITAR MUSIC.

Guitar Method, by Carcassi.

Arpeggio Exercises.

Caprice, by King.

Charming Gavotte, by Le Thiere.

## HYMN TUNES.

*Long Meter.*

Creation,	Loving Kindness,	Rockingham,
Duke Street,	Luther,	Rothwell,
Germany,	Mendon,	Solid Rock,
Hamburg,	Migdol,	Tallis Evening Hymn,
Harmony Grove,	Missionary Chant,	Uxbridge,
Hebron,	Old Hundred,	Ward,
Leyden,	Park Street,	Windham.

*Common Meter.*

Antioch,	Colchester,	Geer,	St. Ann's,
Arlington,	Clarendon,	Manoah,	Varina,
Azmon,	Coronation,	Marlow,	Woodstock,
Balerna,	Cowper,	Mear,	Warwick,
Bemerton,	Dundee,	Noel,	Woodland.
Christmas,	Downs,	St. Martyn's,	

*Short Meter.*

Boylston,	Gorton,	Newark,	Thornton,
Carlisle,	Haydn,	Olney,	St. Thomas,
Comber,	Handel,	Olmutz,	Silver Street,
Cranbrook,	Laban,	Shirland,	Withington.
Dennis,	Leighton,	State Street,	

L. P. M., Nashville. C. P. M., Meribah. H. M., Lenox. 6s and 4s, America, Italian Hymn, Olivet. 6s and 5s, Morning. 7s, Pleyel's

Hymn, Solitude. 7s and 6s, Amsterdam, Missionary Hymn, Jerusalem the Golden, Webb. 8s and 7s, Autumn, Harwell, Faben, Sicily. 11s, Portuguese Hymn. 12s, Scotland.

## LITERATURE.

### LANGUAGE.

Alphabet Sheets; Wait's Point Primer; Point Readers, Nos. 1 to 8; Westlake's 3,000 Word Speller; Cæsar's Commentaries (Latin); Allen's Latin Vocabulary, three volumes; A Class-book in Etymology; Talks with Cæsar (Latin); Swinton's Word Method Speller; Metcalfe and Bright's Language Exercises; Reed and Kellogg's Higher Lessons in English, two volumes.

### NATURAL SCIENCE.

Gage's Elements of Physics, three volumes; First Steps in Scientific Knowledge, by Paul Bert, three volumes.

### POLITICAL SCIENCE.

Constitution of the United States and Declaration of Independence.

### MENTAL PHILOSOPHY.

Loomis' Mental and Social Culture.

### HISTORY AND BIOGRAPHY.

Barnes' Brief History of the United States, three volumes; Miss Young's Young Folks' History of France, two volumes; Warren Hastings, Barnes' Primary History of the United States; Barnes' General History (Political), three volumes; Barnes' General History (Civilization), two volumes.

### MATHEMATICS.

Multiplication Tables; Robinson's Written Arithmetic, three volumes; Captions from Wells' Plane Geometry (demonstration and cuts omitted); Book of Diagrams from Wells' Plane Geometry; Hall's Primary Arithmetic Reader; Peck's Manual of Algebra (in press).

### PHYSIOLOGY.

Huxley's Physiology, two volumes (in press).

### GEOGRAPHY.

Maury's Physical Geography, two volumes; Essentials of Geography, Fisher.

### TRAVELS AND ADVENTURES.

Tales of Adventure, two volumes; Tales of Discovery, two volumes.

## NOVELS AND PROSE DRAMAS.

Picciola, two volumes; Undine; selections from Tales from Shakespeare, by Charles and Mary Lamb, two volumes.

## POETRY AND POETIC DRAMAS.

Snow-bound, Whittier; Idyls of the King, Enid, Elaine, and Guinevere, by Tennyson; selections from Longfellow; selections from Holmes; selections from Whittier; The Tempest, Shakespeare.

## CHILDREN'S BOOKS.

Rab and His Friends; Rill from the Town Pump and Mrs. Bullfrog; Feathertop; Jack the Giant Killer; Puss in Boots; Tales from the Arabian Nights; Æsop's Fables; selections from Grimm's Fairy Tales; Hans Christian Andersen's Fairy Tales.

## RELIGIOUS.

Dairyman's Daughter; Bible Blessings; Pilgrim's Progress; selections from Thomas a' Kempis; Woodman's Nannette and Other Tales; In His Name; Looking Unto Jesus; Stalker's Life of Christ; Wee Davie and a Trap to Catch a Sunbeam; Hymn Book, two volumes; Sunday School Weekly.

## MISCELLANEOUS.

Irving's Sketch-book, three volumes; Self-help, three volumes; selections from Chapters on Animals; Emerson's Conduct of Life, two volumes.

# LIST OF PUPILS.

---

## MALES.

Ackerman, Joseph	Edward, Ernest	Leahy, Thomas
Arnold, James H.	Etherington, John G.	Lennon, Joseph
Austin, William B.	Enderlin, William H.	Loftus, John J.
Angus, Thomas	Eichberg, Herman	Lynch, Francis
Baker, John T.	Ennis, James	Maher, Patrick
Barnett, George B.	Flaherty, Edward	Mahle, Charles W.
Bressee, Nelson	Freutenreich, Frank	Marks, Charles
Bliss, Peter	Gardner, Patrick	McAlister, Wm. C.
Brown, Lyman	Gebert, Charles	Meinert, Sylvester
Bollenbach, Jacob	Green, Harry	McKenzie, William
Buckley, John	Gilmartin, Michael	McKenna, William
Burgmyer, John P.	Gorse, William G.	Mick, Andrew
Blumentritt, Charles	Hall, Harry	McBride, Joseph
Callahan, John T.	Hammond, Charles	McIntyre, John H.
Canavan, Thomas	Haley, Walter B.	Morrisy, George
Cannon, Percy W.	Hansen, Charles W.	Monahan, William A.
Clarke, John	Hargan, Archibald E.	Monohan, Charles
Collins, Cornelius	Harmon, George	Muehlebach, Jos.
Connors, Edward	Harty, William	Mulkachey, Patrick
Cooper, James R.	Harvey, Robert J.	Mulhollin, James
Cronin, Patrick	Heisler, Charles J.	Murphy, Joseph
Crowley, James J.	Hill, Charles J.	McCue, John
Cruser, Leslie	Hodgins, Cornelius	McGuirck, Peter
Curtis, Joseph	Hutchins, William E.	Ostrander, Harry G.
Davis, Arthur	Irwin, Frank	O'Neill, James
Davidson, Donald F.	Jacob, Herman	O'Neill, John J.
Demarest, Peter	Kelly, James	Osborn, Edward
Dietz, Daniel	Kelly, Lawrence	O'Bryan, Francis J.
Dietz, Louis	Kerrigan, William	Perkins, Richard
Dippold, Adam	Kingsburg, Emanuel	Preiss, Frederick
Donovan, James J.	Kullman, Leon	Pfeifer, Frederick
Donovan, John	Langer, Joseph	Probst, Jacob
Dorsett, John J.	Lantry, Michael	Reay, Benjamin C.

Reilly, John  
 Rennie, Randolph  
 Reynolds, John  
 Ricker, John  
 Richmond, Arthur  
 Roper, William T.  
 Robinson, Wm. H.  
 Sahl, Albert W.  
 Schnapel, Louis  
 Stark, Ernest F. C.  
 Schanck, J. DuBois  
 Schempp, William

Sweeney, Peter  
 Sherry, Bernard  
 Schlegel, Chas. A.  
 Sinsheimer, Abram  
 Sipp, Harry G.  
 Smith, Edgar H.  
 Shongood, Julius  
 Schroeder, Theo.  
 Schott, William  
 Syfert, Richard  
 Thompson, Walter  
 Topping, Everett

Torbeck, Geo. M.  
 Tuckhorn, Walter  
 Tschudi, Henry  
 Tynan, Andrew  
 White, Benjamin  
 Wigmore, John  
 Winkelman, Fred'k  
 Wilson, Lester  
 Wittenberg, Nathan  
 Worth, John  
 Wiseley, A. J.

## FEMALES.

Blackburn, Ruth  
 Blagbrough, Emma  
 Bradley, Mary A.  
 Brasseur, Eva  
 Bahr, Florence C.  
 Barry, Mary  
 Beatty, Madeline  
 Bennett, Jane  
 Bennett, Nellie  
 Birtles, Mary E.  
 Bowne, Mary E.  
 Carey, Anna  
 Casanova, Louisa  
 Clark, Della  
 Clarke, Beryl H.  
 Cohen, Ida  
 Cooney, Mary  
 Connors, Annie  
 Daley, Elizabeth  
 Dangler, Harriet P.  
 DeFrancescha, Theresa  
 Dibbs, Lily  
 Diedrick, Rosa  
 Donovan, Mary  
 Doris, Ellen  
 Dowd, Margaret J.  
 Drumgoold, Mary

Drum, Margaretta  
 Duffy, Anna  
 Earle, Edith  
 Eggers, Adrienna  
 Eliason, Emma J.  
 Flanigan, Emily  
 Feldmann, Augusta  
 Feldmeier, Rhoda  
 Finn, Catherine  
 Flynn, Mary  
 Gerson, Lottie  
 Greiss, Theresa  
 Griffin, Sarah A.  
 Guff, Sarah  
 Hance, Annie  
 Hanley, Mary E.  
 Hefferen, Mary  
 Henderson, Minnie  
 Henger, Theresa B.  
 Henry, Nellie  
 Herbert, Fannie  
 Hieber, Rose C.  
 Hilton, Esther A.  
 Hinchman, Delphine  
 Hohn, Amelia  
 Hunt, Mary  
 Hutchinson, Char. E.

Hughes, Rose  
 Jarschoff, Sarah  
 Kelly, Sarah J.  
 Koenig, Amelia  
 Kreischer, Anna  
 Kilburn, Katie  
 King, Grace H.  
 Leyden, Margaret  
 Lichtenberg, Helen  
 Mahon, Ellen  
 Meirdeircks, Amelia  
 McLennon, Mary  
 Mishka, Mary E.  
 Miller, Annie  
 McMillan, Emma  
 McCormick, Mary  
 McDonald, Alice C.  
 McDonough, M. J.  
 McHugh, Florence  
 Murphy, Elizabeth  
 Myers, Catherine  
 Neuhut, Leah  
 Norton, Catharine  
 Odell, Annie M.  
 Offerman, Sophia W.  
 O'Neill, Margaret  
 O'Reilly, Agnes

Palmer, Lois  
Phair, Catherine  
Pross, Jessie  
Ramsey, Mary J.  
Ricker, Frances K.  
Ritzer, Lizzie  
Sagefka, Matilda

Schenk, Mary A.  
Sheedy, Catherine  
Schlegel, Lizzie J.  
Shea, Anna  
Shea, Margaret  
Schlindwein, Winifred  
Silk, Mary E.

Smith, Louisa  
Smith, Minnie  
Stickles, Mary  
Shomaker, Lizzie  
Scullin, Caroline  
Struthers, Effie M.  
Sullivan, Rachel F.



# FIFTY-SEVENTH ANNUAL REPORT

OF THE

## M A N A G E R S

OF THE

# NEW YORK INSTITUTION FOR THE BLIND

FOR THE YEAR ENDING SEPTEMBER 30, 1892.

LUX ORITUR.

"And I will bring the blind by a way that they knew not: I will lead them in paths that they have not known: I will make darkness light before them."—Isaiah xlii, 16.

---

TRANSMITTED TO THE LEGISLATURE JANUARY, 1893.

---

ALBANY:

JAMES B. LYON, STATE PRINTER.

1893.



## BOARD OF MANAGERS.

	Terms of continuous service.
JOHN TREAT IRVING .....	Since 1863.
SMITH CLIFT.....	“ 1866.
WILLIAM WHITEWRIGHT.....	“ 1866.
WILLIAM C. SCHERMERHORN.....	“ 1866.
FRANCIS A. STOUT*.....	“ 1868.
FREDERICK AUGUSTUS SCHERMERHORN .....	“ 1870.
PETER MARIÉ .....	“ 1870.
FREDERICK W. RHINELANDER.....	“ 1874.
FREDERICK SHELDON .....	“ 1874.
CHANDLER ROBBINS.....	“ 1875.
PHILIP SCHUYLER .....	“ 1878.
JOHN I. KANE.....	“ 1881.
EDWARD KING.....	“ 1884.
EDWARD SCHELL .....	“ 1885.
FREDERICK BRONSON .....	“ 1888.
GEORGE A. ROBBINS .....	“ 1889.
GUSTAV E. KISSEL.....	“ 1891.
JOHN M. BOWERS .....	“ 1891.
GEORGE L. PEABODY .....	“ 1891.
CHARLES H. MARSHALL.....	“ 1892.

---

\* Deceased July 18, 1892.

## OFFICERS OF THE BOARD.

---

JOHN T. IRVING.....*President.*

SMITH CLIFT.....*Vice-President.*

FREDERICK AUG. SCHERMERHORN.*Recording Secretary.*

WILLIAM C. SCHERMERHORN.....*Corresponding Secretary.*

WILLIAM WHITEWRIGHT.....*Treasurer.*

### STANDING COMMITTEES.

#### Committee on Finance.

WILLIAM C. SCHERMERHORN.

EDWARD KING.

EDWARD SCHELL.

#### Committee on Supplies, Repairs and Improvements.

SMITH CLIFT.

FREDERICK SHELDON.

PHILIP SCHUYLER.

JOHN M. BOWERS.

GEORGE L. PEABODY.

CHARLES H. MARSHALL.

#### Committee on Instruction and Music.

CHANDLER ROBBINS.

FRANCIS A. STOUT.\*

JOHN I. KANE.

GUSTAV E. KISSEL.

#### Committee on Manufactures.

PETER MARIÉ.

FREDERICK W. RHINELANDER.

F. A. SCHERMERHORN.

GEORGE A. ROBBINS.

FREDERICK BRONSON.

The president shall be ex-officio member of all standing committees.

The vice-president and treasurer shall be ex-officio members of the committee on finance. (By-laws.)

# OFFICERS OF THE INSTITUTION.

---

WILLIAM B. WAIT.....*Superintendent.*  
WILLIAM A. HUME, M. D.....*Attending Physician.*  
JOHN T. METCALF, M. D.....*Consulting Physician.*  
JOHN H. HINTON, M. D., }  
ABRAM DUBOIS, M.D., }.....*Consulting Surgeons.*

## Teachers in the Literary Department.

STEPHEN BABCOCK.	CLARA BOOMHOUR.
CHARLES E. BENTON.	NAOMI BOOMHOUR.
MARY E. ROWELL.	GERTRUDE McDONALD.
MARY B. SCHOONMAKER.	ANNIE L. LANGWORTHY.
LILLIAN M. HUNT.	M. P. DUTCHER.

## Teachers in the Musical Department.

HANNAH A. BABCOCK.	CATHERINE CONNELL.
LILLIAN L. GREENE.	FANNIE M. ARNOLD.
JULIA S. LOOMIS.	EVA E. KERR.
JESSIE L. ALEXANDER.	ELFREDA E. TAMBLING.

## Teachers in the Kindergarten Department.

NAOMI BOOMHOUR.	LILLIAN M. HUNT.
-----------------	------------------

## Teacher in the Tuning Department.

HENRY COFFRE.

## Teachers of Manual Training — For Boys.

WARREN WATERBURY.*	DANIEL MCCLINTOCK.
RUDOLPH MUSSEHL.	

## For Girls.

CAROLINE E. TOWNSEND.	MARY B. SCHOONMAKER.
HANNAH M. RODNEY.	ANNIE E. HAMLIN.

## House Department.

WILLIAM H. HARRISON, Steward.	LOANNA A. HASKELL, Matron.
L. ADELLE ROGERS, Assistant Matron.	

## Juvenile Department.

ANNIE E. HAMLIN.	CLARA BOOMHOUR.
CAROLINE E. TOWNSEND.	NAOMI BOOMHOUR.

## Reception-Room.

ANNIE L. LANGWORTHY.	ALICE HATCHMAN.
HANNAH M. RODNEY.	

## Upholstress.

ANNA J. SHERIDAN.

---

\* Deceased.



# STATE OF NEW YORK.

---

No. 15.

---

## IN ASSEMBLY,

JANUARY, 1893.

---

FIFTY-SEVENTH ANNUAL REPORT

OF THE

NEW YORK INSTITUTION FOR THE BLIND.

---

*To the Honorable the Legislature of the State of New York :*

The Managers of the New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1892.

The whole number of pupils during the past year was 227.

The general health of the pupils has been good. The report of the attending physician is hereto annexed.

The report of the Superintendent is also annexed.

The following statement of the moneys received and expended is respectfully submitted :

### RECEIPTS.

Cash on hand September 30, 1891.....	\$9,643 29
From general appropriations.....	43,054 57
Interest on legacy investments.....	8,542 22

From legacies.....	\$3,079 73
From all other sources (counties, industrial department, etc.).....	18,311 13
Total.....	<u>\$82,630 94</u>

## EXPENDITURES.

Provisions and supplies.....	\$17,686 42
Clothing, dry goods, etc.....	4,747 94
Salaries and wages.....	27,313 24
Fuel.....	3,946 00
Gas.....	1,375 74
Furniture and fixtures.....	2,752 03
Repairs and improvements.....	5,491 01
Transportation and traveling.....	351 90
Medicines and medical supplies.....	128 30
Assessments.....	3,295 55
All other expenses.....	4,625 64
Total.....	<u>\$71,713 77</u>
Cash on hand September 30, 1892.....	10,917 17
	<u>\$82,630 94</u>

The report of the treasurer, which is hereto annexed, gives details of these receipts and disbursements.

The following is a list of the legacies and donations which have been received by this Institution from time to time since its organization in 1831 up to September 30, 1892:

Miles R. Burke.....	\$2,000 00
Jane Van Cortland.....	300 00
Isaac Bullard.....	101 66
Elizabeth Bayley.....	100 00
John Jacob Astor.....	5,000 00
William Bean.....	500 00
Peter Gerard Stayvesant.....	3,000 00
John Horsburgh.....	5,000 00
Elizabeth Demilt.....	5,000 00

Sarah Demilt.....	\$2,000 00
C. D. Betts.....	40 00
Sarah Penny.....	500 00
Sarah Bunce.....	500 00
Elizabeth Idley.....	196 00
Samuel S. Howland.....	1,000 00
William Howe.....	2,985 14
Margaret Fritz.....	100 00
James McBride.....	500 00
Charles E. Cornell.....	521 96
Charles E. Demming.....	50 00
Mrs. Dewitt Clinton.....	200 00
W. Brown.....	465 00
Elizabeth Gelston.....	1,000 00
Robert J. Murray.....	500 00
Seth Grosvenor.....	10,000 00
Elijah Withington.....	100 00
Benjamin F. Butler.....	812 49
Frissel fund.....	2,000 00
Simeon V. Sickles.....	6,561 87
Ason G. Phelps.....	5,675 68
Thomas Reilly.....	2,254 84
Elizabeth Van Tuyl.....	100 00
Thomas Eggleston.....	2,000 00
Sarah A. Riley.....	100 00
William E. Saunders.....	725 84
Thomas Eddy.....	1,027 50
Robert C. Goodhue.....	1,000 00
Jonathan C. Bartlette.....	190 00
Stephen V. Albro.....	428 57
John Penfold.....	470 00
Madame Jumel.....	5,000 00
Mrs. Steers.....	34 00
Thomas Garner.....	1,410 00
Chauncey and Henry Rose.....	5,000 00
Elizabeth Magee.....	534 50
John J. Phelps.....	2,350 00
Rebecca Elting.....	100 00

Regina Horsteine.....	\$250 00
G. Martins .....	500 00
John Alstyne.....	10,320 44
Elizabeth and Sarah Wooley.....	5,984 83
Benjamin Nathan.....	1,000 00
Thomas M. Taylor.....	6,151 94
Simeon Abrams.....	2,804 00
James Peter Van Horn.....	20,000 00
Caleb Swan.....	500 00
Mrs. Adeline E. Schermerhorn.....	10,000 00
Henry H. Munsel .....	3,396 32
Thomas Cardevoyné.....	5,000 00
William Dennistoun.....	11,892 77
William B. Astor .....	5,000 00
Benjamin F. Wheelwright .....	1,000 00
George T. Hewlett (executor) .....	500 00
Ephraim Holbrook.....	39,458 16
Mrs. Emma B. Corning.....	5,000 00
Eliza Mott.....	140 00
Mary M. Colby .....	595 86
D. Marley.....	1,400 00
Henry E. Robinson.....	6,000 00
M. N. Hobby.....	726 28
Eliza Mott .....	350 00
Caroline Goff.....	4,161 59
Simeon Abrams.....	2,248 70
Catherine F. Johnson.....	530 00
Maria Hobby.....	1,187 68
Eliza Mott.....	650 00
Daniel Marley .....	349 30
J. L., of Liverpool, England.....	25 00
Eliza Mott .....	335 54
Emma Strecker.....	12,221 66
Eli Robbins .....	5,000 00
Margaret Burr.....	11,011 11
Mary Burr.....	10,611 11
George Dockstader.....	125 60
Mr. Roosevelt .....	10 00

Samuel Willets.....	\$5,045 00
Augustus Schell.....	5,000 00
James Kelly.....	5,000 00
George A. Dockstader.....	100 00
William B. Bolles and Leonora S. Bolles.....	2,949 11
Edward B. Underhill.....	500 00
George Dockstader.....	100 00
Cash (no name).....	15 00
Cash (no name).....	40 00
Harriet Gross.....	1,000 00
Mary Hopeton Drake.....	2,340 00
Mary Rogers.....	1,000 00
Polly Dean.....	500 00
John Delaplaine.....	302 99
Abby A. Cotes Winsor.....	1,000 00
Harriet Flint.....	1,776 74

---

Of the funds thus received, there are invested in United States bonds, one hundred and fifty-eight thousand dollars (\$158,000), at par value, the actual cost of which was one hundred and sixty-nine thousand nine hundred and seventy-one dollars and ninety-one cents (\$169,971.91), and in New York city stock, twenty-nine thousand dollars (\$29,000), at par value, the actual cost of which was thirty thousand seven hundred and twenty-two dollars and fifty cents (\$30,722.50). There is also deposited in the Union Trust Company of New York a portion of said fund amounting to forty-eight thousand and sixty-nine dollars and fifty-one cents (\$48,069.51). The balance of the fund has been applied to the purposes of the Institution, in such ways as the Managers thought would increase its efficiency and add to the comfort of the pupils under their charge.

The Managers take this opportunity to express their high opinion of the ability and usefulness of Mr. William B. Wait, the Superintendent. He has been connected with this Institution

for more than thirty years, and during that period his efforts and earnest interest in the welfare of the unfortunate blind pupils who have come under his charge have been unremitting, and have contributed very much to their education, comfort and welfare, and also to the well known success of this Institution.

Since its incorporation, this Institution has educated more than 1,500 pupils, very many of whom have been enabled, from the instruction thus obtained, to support themselves and to contribute to the support and welfare of their families.

The Managers respectfully ask from your Honorable Body an appropriation of two hundred and fifty dollars (\$250) for each pupil, being the same amount which was appropriated last year.

They also take this opportunity to renew their expressions of thanks for the aid and support which your Honorable Body has always given to this very useful and beneficent Institution.

All of which is respectfully submitted.

NEW YORK INSTITUTION FOR THE BLIND.

JOHN T. IRVING,

*President.*

F. AUGUSTUS SCHERMERHORN,

*Secretary.*

CITY AND COUNTY OF NEW YORK, ss.:

John T. Irving, of said city, being duly sworn, saith: That he is President of the New York Institution for the Blind, and that the above report, signed by him, is true to the best of his knowledge and belief.

JOHN T. IRVING,

*President.*

Sworn to before me, this 7th day }  
of December, 1892. }

HULBERT PECK,

*Notary Public, New York County.*

# REPORT OF THE TREASURER.

WILLIAM WHITEWRIGHT, *Treasurer, in account with* THE NEW YORK  
INSTITUTION FOR THE BLIND, *year ending September 30, 1892.*

## *Dr.*

To cash balance September 30, 1891.....	\$9,643 29
Received from legacies.....	\$3,079 73
Received from State of New York.....	43,054 57
Received from State of New Jersey....	8,778 66
Received from rents.....	400 00
Received from music and instruction...	371 08
Received from clothing, dry goods, etc.	333 06
Received from manufactures.....	2,034 04
Received from interest.....	8,542 22
Received from Kings county.....	1,605 10
Received from New York county.....	4,117 28
Received from rebate on taxes.....	22 70
Received from supplies.....	307 73
Received from petty accounts.....	22 12
Received from furniture and fixtures...	21 84
Received from repairs and improvements,	12 82
Received from traveling.....	3 80
Received from Queens county.....	240 77
Received from Suffolk county.....	40 13
	<hr/>
	72,987 65
	<hr/>
	\$82,630 94
	<hr/>

## *Cr.*

By cash paid for supplies.....	\$17,814 72
By cash paid for salaries and wages.....	22,477 27
By cash paid for clothing, dry goods, etc .....	4,747 94
By cash paid for furniture and fixtures.....	2,752 03

By cash paid for repairs and alterations .....	\$5,491 01
By cash paid for traveling expenses.....	351 90
By cash paid for legal expenses.....	100 00
By cash paid for gas.....	1,375 74
By cash paid for Mount Hope property.....	62 50
By cash paid for music and instruction .....	2,024 28
By cash paid for assessments .....	635 55
By cash paid for manufacturing department .....	1,017 96
By cash paid for petty accounts .....	1,360 90
By cash paid for taxes, Mount Hope .....	2,660 00
By cash paid for clothing, dry goods, salaries and wages .....	3,088 05
By cash paid for manufacturing department, sala- ries and wages.....	1,747 92
By cash paid for fuel .....	3,946 00
By cash paid for insurance.....	60 00
	<hr/>
	\$71,713 77
Balance .....	10,917 17
	<hr/>
	\$82,630 94
	<hr/> <hr/>

W. WHITEWRIGHT,  
*Treasurer.*

Examined and found to be correct.

W. C. SCHERMERHORN.	} <i>Finance Committee.</i>
EDWARD SCHELL.	
EDWARD KING.	

November 23, 1892.

## REPORT OF THE PHYSICIAN.

---

*To the Board of Managers of the New York Institution for the Blind:*

GENTLEMEN.—Your attending physician has pleasure in reporting another year passed without a death at the Institution and with but little sickness of a serious character. We have reason to be thankful that for many years our record in this respect has been remarkable. In so large an Institution, with its inmates gathered from all sections of the city, we are especially liable to the introduction of contagious diseases, yet we have had exceptional immunity from this source of danger. Occasionally such cases have been brought to us, but early recognition of the trouble and prompt action, have, in every instance, prevented the spread of the disease.

The sanitary condition of the house is as perfect as can be, and at the date of this report the general health of the Institution is all that can be desired.

Respectfully submitted.

WM. A. HUME, M. D.,

*Attending Physician.*

NEW YORK, *November 12, 1892.*

# REPORT OF THE SUPERINTENDENT.

---

*To the Board of Managers :*

GENTLEMEN.—In accordance with usage, the following report is hereby respectfully submitted :

Number of pupils September 30, 1891 .....	200
Enrolled during the year.....	27
Whole number instructed.....	227
Reductions .....	20
Number September 30, 1892.....	207

---

General good health has prevailed throughout the year, and no death has occurred in the Institution.

I have, however, to record the death of Mr. Warren Waterbury, which occurred July sixth, while at his home during the summer vacation. Mr. Waterbury, having first passed through the usual course of instruction in this school, was employed in the work department, where he was still engaged at the time of his death. During the past thirty-two years he has instructed the boys in mattress making. Mr. Waterbury was a faithful man, genial in disposition, affable in manner, and highly esteemed by all who knew him. The loss of such men is always deeply felt; the memory of them is always pleasant.

The work in the several departments of the school has progressed satisfactorily.

A schedule of the course of instruction, a program of daily occupation, and a statement of the industrial department are hereto annexed.

One of the most important and interesting events of the year in connection with the education of the blind, was the twelfth biennial meeting of the American Association of Instructors of the Blind, held at Brantford, Ontario, July fifth, sixth and

seventh. In connection with this meeting there was also held a regular meeting of the Board of Trustees of the American Printing House for the Blind.

As a full report of the proceedings will be printed, mention only of the most important action need be made here, namely, that taken in reference to the subject of embossed printing. It will be recalled that up to 1882, nearly all publications of the American Printing House had been in the Roman style, commonly known as the Boston line letter. Had this form of type been suited to the general use of the blind for both reading and writing, for literature and music, there would have been no good reason for substituting any other form of embossed letters. The defective character of the Roman form in these respects, however, was too obvious to justify its retention to the exclusion of punctography, which furnishes all the essential qualities which are wholly wanting in the Boston line letter and all other Roman forms. The Boston line letter proved to be deficient in the quality of tangibility for which it was expressly designed, and hence could not be read by a great majority of blind persons. It was wholly impracticable for the purposes of embossed hand-writing. These defects which are inherent in all the Roman forms, are fatal, especially when considered in connection with the demands of school work. On the other hand, punctographic signs, as embodied in the New York point system of literature and music, had been found to be adapted to the general and facile use of the blind, both in printed books and in punctographic hand-writing. In view of these facts, it was decided in 1882, that fifty per cent of the books published at the American Printing House for the Blind, should be in the New York point system. This action was justified by the actual necessities of the blind in respect to their educational, social and business welfare, and was a practical step in furtherance of the resolution of the American Association of Instructors

of the Blind, adopted in 1871, which declared "that the New York point system should be taught in all institutions for the education of the blind." In this way, the means were provided for an easy and gradual abandonment of the Roman letters, and for the substitution, in their place, of the New York point system for literature and music. In harmony with this policy, the American Bible Society, although it had already printed the entire Bible in the Boston line letter, began the publication of the scriptures in the New York point system, five books having been printed up to the present, viz., Matthew, Mark, Luke, John, and the Psalms. Under the able superintendency of Mr. Frank Battles, the Pennsylvania Institution published Allen's Latin vocabulary in three volumes, the laborious task of editing being done by Mr. Battles, a work for which the blind, and especially those who aspire to higher education, are under lasting obligations to him. The "Great German Composers" was published by our own Institution, and the books of the Society for Providing Evangelical Literature appeared in the same style.

Through these and other enlightening influences, the New York system has become widely diffused, and when this fact, together with its well-known quality of high tangibility, its power of expression, its smallness of bulk and of cost, and the ease with which it can be learned, are taken into account, together with the detrimental effects which inevitably arise from a multiplicity of systems, it is manifest that it ought to be adopted as the single uniform system throughout the land. But, notwithstanding the reasonableness and necessity of this conclusion, a proposition was made at the Brantford meeting to divert twenty per cent of the printing fund to make publications in the Braille system. Although the plan had been formed with evident care, the good sense of the Board of Trustees could not be confused, and the proposition to divert twenty per cent of the printing fund, with the effect of uselessly multiplying systems, and dissipating our energies—after it had been reduced by

amendment to ten per cent—was rejected by a decisive majority. Immediately after the settlement of this question Mr. H. H. Johnson presented a resolution having the following objects in view :

*First.* The abandonment of the Boston line letter.

*Second.* The publication of literature and music in the New York point system only.

Mr. Johnson, who is blind, is a man of culture, and has had large experience in teaching. He reads the Boston line letter, and so far as reading only is concerned, would have no desire for any other. These facts lend significance to the authorship of the resolution. After due deliberation the resolution was adopted.

The wisdom of this declaration in favor of the adoption of a single uniform system of tangible literature and music, can not be successfully questioned, and the unity which has been attained ought not to be sacrificed.

In this connection it affords me pleasure to say that I have received a letter from Mr. C. T. Rowe, general manager of the American Bible Society, in which he says that Mr. Huntoon, of the American Printing House for the Blind, is about to undertake the publication of the entire Bible in the New York point for the Bible Society. The work will be executed in the new types which have been modeled under the careful supervision of Mr. Huntoon. The types heretofore used were made on the scale of the Boston line letter, not because that was the proper scale, but simply to avoid expense. By this means the New York point system was greatly disparaged in the matter of space. Specimens of the New York point in this new type show a gain of ten per cent in space over the Boston line letter. It has been a long time to wait, but the claim made by me some twenty-five years ago, that the bulk of books in the New York point system would be as little as in the Boston line letter, has been verified. This improvement is equivalent to a large increase in the fund of the Printing House. Speaking approximately, in the matter of plates, paper and press-work, the outlay for these items will be

about half as great for a given amount of matter as it has been, and there will be a corresponding decrease in other incidental items.

For his ability and good management Mr. Huntoon has again placed us all under lasting obligations. It may not be amiss to say here, that the limit of condensation by methods at once simple and feasible, may still be greatly reduced.

No unbiased mind can fail to discern the great advantage of lessened cost, and of greater number and variety of books which must result from the adoption of a single system for literature and music, and from the construction of the New York type on a more correct scale.

Coincident with this advance in the line of printed books, a valuable addition has been made to the facilities for writing the New York point system. The invention is an embossing machine having a key-board, and operated like an ordinary type-writing machine. The embossed writing appears on the upper surface of the paper and can be read at pleasure without removing the paper. Mr. Thomas C. Orndorf, of Worcester, Mass., and Miss Elizabeth Stresthley, of Austin, Tex., have each devised a machine for this purpose. Other persons are directing their attention to this subject, and there can be no doubt that there will soon be a plentiful supply of New York point writing machines.

It may be here pointed out that the factors which enter into the construction of a tangible alphabet and musical notation, are those of physiology, structure and representation, while the elements which enter into the construction of a *machine* are those of physics and mechanics, from which it appears that the existence of a machine furnishes no adequate reason for the adoption of a system which the machine was intended to write. And further, in view of the cheapness, simplicity and portability of the point writing tablet, and in view of the prodigious productive power of the printing press — the direct effect of which when properly utilized is to reduce the necessity for writing —

it is obvious that, even were it impossible to construct a machine for writing the New York point, still that would not furnish a sufficient reason for introducing a different system, even with a machine for writing that system. The chief incentive to the mistaken effort made at Brantford seemed to be the announcement of a machine for punctographic writing, to be operated by a keyboard, after the manner of a typewriting machine. The most striking feature of the machine was its negative character, as exhibited in the fact that it *could not emboss* the New York point system, its promoter apparently having failed either to grasp the historical and educational situation or to master the mechanical problems involved in the structure of a machine capable of this work. It was urged that high speed might easily be attained in writing with the machine, and a specimen sentence said to have been written at the rate of 100 words per minute by a young girl who could see, was exhibited. An examination of the sentence, however, showed that it consisted of only ten short monosyllables and that only seventeen signs were used in writing the sentence, whereas a sentence representing the full alphabet would require twenty-six signs, or nearly fifty-three per cent more than were used by the operator, to which must be added the capital letters, none of which were represented. It also appeared that about fifty other signs of punctuation and abbreviation were unrepresented in the sentence. During several weeks a special effort had been made under the stimulation of competition and reward to develop the greatest possible rate of speed with this specimen sentence. It ought also to be noted that the result was the product of constant repetition of the same words from memory, and represents none of the actual conditions which attend a blind person, either when writing from dictation or when making an original manuscript. Thus it appeared that the sentence was in no sense a test of speed in writing the English language, or of the availability of the machine in actual work.

Cut No. 1, shows the sentence, "Now is the time for all good men to come," as it was embossed by the machine.

Cut No. 2 shows this sentence as written on a New York writing tablet, with the usual stylus.

## 1. BRAILLE.

n ow i s the t i m e f o r a l l g o o d m e n t o c o m e .

## 2. NEW YORK.

n w i s the t i m e f o r a l l g o o d m e n t o c o m e .

Area of Braille, including interline, 86 times 4=344 points.  
 Area of New York, including interline, 77 times 3=231 points.  
 Loss on machine, Braille, 113 points, or 48.9 per cent.

Thus it will be seen that besides its other objectionable features, this machine would involve the expenditure for paper alone of at least one hundred dollars (\$100) for that which could be produced in better form in the New York system for seventy-five dollars (\$75.00). It was urged as an inducement for supporting the measure, that there was no desire to make a profit, and that the machines would be sold at cost. This benevolent overture is attractive, but the foregoing figures show that the loss caused by this machine and its accompanying system should preclude its acceptance even as a free gift. Whatever may be the advantage of machine punctography, they are all available in connection with a New York point writing machine, and hence there can be no excuse for a different system on the plea of advantages offered by machine punctography. This fact deprives the effort to introduce a different system of its chief excuse, which at best was only plausible.

Several valuable works have been chosen for publication, among them the following:

Wells' Geometry, nine books.

Fillmore's Lessons in Musical History.

Musical Acoustics (the Student's Helmholtz), by Broadhouse.

Materials of Musical Composition, by Goetschius.

Touch and Technic, by William Mason.

Vocal School, by Panofka.

Solfège des Solfèges, by Danhauser.

The work of the school has progressed in the usual course during the year. The Regents' examinations in the forms prescribed for the common schools and academies of the State are given whenever practicable, the answer papers being prepared by the pupils on typewriting machines, of which we now have fifteen. In June last the answer papers of forty pupils in various subjects were forwarded, as is required, to the examination department of the

Regents of the University, at Albany, and all of them were accepted. The influence of these examinations has been very salutary, as is shown by the earnestness and courage with which the pupils undertake them. The conduct of the pupils, and their progress in study, has in general been commendable.

During the year, teachers and officers have ably seconded my efforts, and by care and intelligence in the preparation for and execution of their arduous duties, have rendered our work successful.

All of which is respectfully submitted.

WILLIAM B. WAIT,  
*Superintendent.*

# COURSE OF INSTRUCTION.

---

## KINDERGARTEN.

The usual course is followed, the pupils being arranged in two grades.

## LITERARY DEPARTMENT.

*Sub-primary grade.*— Reading, spelling, number.

*Primary grade.*— Reading, spelling, arithmetic.

*Intermediate grade.*— Reading, spelling, geography with dissected maps, English history, object lessons.

*Sub-junior grade.*— Reading, spelling, geography with maps, American history, point writing with composition.

*Junior grade.*— Reading, spelling, English history, arithmetic, grammar, geography, typewriting.

*Sub-senior grade.*— Arithmetic, grammar, history, geography, physiology with apparatus, rhetoric, composition, typewriting.

*Senior grade.*— Algebra, geometry, logic, natural philosophy, mental and moral philosophy, science of government, political economy, typewriting.

## MUSIC DEPARTMENT.

### VOCAL.

*Junior grade.*— Exercises for the control of breath and the formation and articulation of tones, with practice of scales, intervals and pieces ; also exercises for the cultivation of the ear.

*Senior grade.*— The same continued with part singing.

### INSTRUMENTAL.

Piano, organ, guitar.

### THEORETICAL AND PRACTICAL.

Harmonic notation, harmony, counterpoint, acoustics, musical form, musical history, theory and practice of teaching, piano technic, point system of tangible music, staff notation, piano tuning.

## INDUSTRIAL DEPARTMENT.

The boys are taught cane seating and mattress making, and with the aid of models are instructed to perform such manipulation of the piano action and strings as are incident to the art of piano tuning.

The girls are taught sewing and knitting by hand and by machines, embroidery, crocheting, and such manipulation of needle, thread, worsted, etc., as are used in producing useful and ornamental articles; also cooking and household economy.

## PHYSICAL TRAINING.

Daily class exercises for all grades.

NOTE.—All the subjects of the literary department can not be represented in the work of a single year. Such as do not appear in the schedule will be taken up subsequently. The purpose is to complete spelling, grammar, United States history, English history, arithmetic, physics, composition, geography, geometry, and civics, according to the requirements of the Regents' examinations, before taking up other subjects in the course.

# DAILY PROGRAM.

---

A. M.— 8 to 8.10.

Chapel exercises.

8.10 to 9.

Senior grade, arithmetic.

Junior grade, arithmetic.

Sub-junior grade, United States history.

Intermediate grade, geography.

First primary grade, spelling and writing.

Second primary grade, spelling.

Sub-primary grade, familiar lessons.

Kindergarten.

Harmony.

Piano.

Organ.

Piano tuning.

Mattress making.

Cane seating.

Sewing, knitting, etc.

9 to 9.50.

Senior grade, natural philosophy.

Sub-senior grade, arithmetic.

Junior grade, geography.

Sub-junior grade, typewriting.

Reading and spelling.

Kindergarten.

Harmony.

Point print musical notation.

Piano.

Organ.

Piano tuning.

Mattress making.

Sewing, knitting, etc.

Cane seating.

9.50 to 10.

Recess.

10 to 10.45.

Senior grade, arithmetic.

Sub-senior grade, geography.

Junior grade, United States history.

Sub-junior grade, arithmetic.

Intermediate grade, arithmetic.

First primary grade, arithmetic.

Second primary grade, arithmetic.

Sub-primary grade, arithmetic.

Kindergarten.

Piano.

Organ.

Counterpoint.

Piano tuning.

Mattress making.

Cane seating.

Sewing, knitting, etc.

10.45 to 11.30.

Senior grade, grammar.

Senior grade, arithmetic.

Sub-senior grade, grammar.

Junior grade, grammar.

Sub-junior grade, grammar.

Intermediate grade, spelling and writing.

First primary grade, geography.

Second primary grade, object lessons.

Kindergarten.

Piano.

Organ.

Piano tuning.

Mattress making.

11.30 to 11.45.

Recess.

11.45 to 12.45

Senior grade, arithmetic.

All other grades, elocution and gymnastics.

Piano tuning.

Mattress making.

Cane seating.

Organ.

## P. M.—1.45 to 2.30.

Senior singing class.  
Junior singing class, girls division.  
Piano.  
Acoustics.  
Spelling.  
Piano tuning.  
Mattress making.  
Cane seating.  
Hand knitting.  
Machine sewing.  
Crocheting.

## 2.30 to 3.15.

Junior singing class, boys division.  
Piano.  
Point print music notation.  
Spelling.  
Piano tuning.  
Mattress making.  
Cane seating.  
Hand knitting.  
Hand sewing.  
Machine sewing.  
Crocheting.  
Cooking and household economy.  
Typewriting.  
Organ.

## 3.15 to 3.30

Recess.

## 3.30 to 4.15.

Piano.  
Organ.  
Piano tuning.  
Music history.  
Kindergarten.  
Spelling.  
Mattress making.  
Cane seating.  
Hand knitting.  
Machine knitting.  
Hand sewing.

Crocheting.  
Cooking and household economy.  
Typewriting.  
Machine sewing.

4.15 to 5.

Piano.  
Organ.  
Guitar.  
Kindergarten.  
Mattress making.  
Cane seating.  
Hand knitting.  
Hand sewing.  
Machine sewing.  
Crocheting.  
Cooking and household economy.  
Typewriting.

Except from 6 to 6.30 P. M., the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study, and the practice of piano, organ, guitar and harmony lessons.

# INDUSTRIAL DEPARTMENT.

---

THE INDUSTRIAL DEPARTMENT, *in account with* THE NEW YORK  
INSTITUTION FOR THE BLIND, *year ending September 30, 1892.*

## *Dr.*

To raw material and stock on hand, September 30, 1891,	\$234 34
To raw material bought.....	1,017 96
To salaries and wages.....	1,747 92
To debts payable.....	100 75
	<hr/>
	\$3,100 97
	<hr/>

## *Cr.*

By cash received .....	\$2,037 04
By debts receivable.....	311 35
By raw material on hand September 30, 1892.....	221 85
	<hr/>
	\$2,570 24
By balance .....	530 73
	<hr/>
	\$3,100 97
	<hr/>

# LIST OF PUBLICATIONS IN THE NEW YORK POINT PRINT.

---

## MUSIC CULTURE.

- Wait's System of Point Musical Notation, revised edition.  
Key to Wait's Musical Notation, revised.  
Harmonic Notation, by William B. Wait.  
Normal Course of Piano Technic, by William B. Wait.  
Musical History, by G. A. McFarren.  
The Great German Composers, three volumes.  
The Standard Operas, by G. P. Upton, two volumes.  
National Music of the World, Chorley.  
Stories about Musicians, by Mrs. Ellet, three volumes.  
Organ Method, by John Stainer, two volumes.  
Violin Method, Louis Schubert, first part (second part in press).  
Guitar Method, Carcassi.  
How to Teach Bands, by F. J. Keller.  
Tuning the Pianoforte.  
Tuner's Guide.  
Notes on Tuning, by J. A. Simpson.  
Explanatory Introduction to the Riemann edition of the Beethoven Sonatas.

## PIANO STUDIES.

### PRIMARY AND PROGRESSIVE STUDIES.

- L. Köhler, op. 190; easy and instructive pieces.  
C. Czerney, op. 261; 101 preparatory lessons.

### SCALE STUDIES—BOOK 1.

- |              |                      |             |                     |
|--------------|----------------------|-------------|---------------------|
| Al. Schmidt, | op. 16, Nos. 3, 4.   | Berens,     | op. 61, No. 1.      |
| Duvernoy,    | op. 176, Nos. 1, 13, | Le Couppey, | op. 26, Nos. 1, 2.  |
|              | 14, 21.              | Köhler,     | op. 115, Nos. 1, 2. |
| Döring,      | op. 8, Nos. 9, 10.   | Lemoine,    | op. 37, No. 24.     |
| Bertini.     | op. 29, No. 23.      |             |                     |

## ARPEGGIO STUDIES — BOOK 1.

Czerny,	op. 599, Nos. 84, 87,	Duvernoy,	op. 120, Nos. 4, 7, 8.
	90, 94, 100.	Czerny,	op. 636, No. 7.
Köhler,	op. 115, Nos. 9, 10.		

## TRIPLET STUDIES — BOOK 1.

Lemoine,	op. 37, Nos. 8, 16.	Heller,	op. 45, Nos. 23, 24.
Krause,	op. 2, No. 2.	Köhler,	op. 167, Nos. 1, 2, 6, 8.
Bertini,	op. 100, No. 7.	Köhler,	op. 175, No. 8.

## LEGATO STUDIES — BOOK 1.

Köhler,	op. 151, Nos. 7, 8, 9,	Bertini,	op. 100, No. 12.
	10.	Döring,	op. 8, No. 11.
Köhler,	op. 175, Nos. 1, 3, 6.	Spindler,	op. 58, No. 1.

## VELOCITY STUDIES — BOOK 1.

Berens,	op. 3, No. 6.	Mendelssohn,	op. 72, No. 5.
Le Couppey,	op. 26, No. 12.	Heller,	op. 47, No. 12, 18.
Czerny,	op. 636, No. 20, 21.	Döring,	op. 8, No. 8.
Czerny,	Etudes, de la Velocity.		
	No. 11.		

## TRILL STUDIES — BOOK 1.

Köhler,	op. 151, Nos. 1, 2.	A. Krause,	op. 2, Nos. 1, 3.
L. Röhr,	op. 24, Nos. 1, 2, 3,		
	4, 5.		

## PIANO PIECES.

Bach, J. S.	Twelve preludes.*
“ “	Fifteen two-voiced inventions.*
“ “	Bourree in G.
“ “	Prelude and Fugue No. IV, from the Well-Tempered Clavier.*
“ “	Allemande, Courante and Gavotte, from the G. Maj. Suite.*
Bach-Mason	Gavotte, D. Maj.

\* Music prescribed by American College of Musicians for the examination for the associateship degree.

Baumfelder, F ..... Op. 270.

- |                          |                           |
|--------------------------|---------------------------|
| No. 1. Sandman Knocks.   | No. 5. The Young Officer. |
| " 2. The Stork Has Come. | " 6. The Music Box.       |
| " 3. The Old Ruin.       | " 7. The Setting Sun.     |
| " 4. The Vintage.        | " 8. Grandma's Tale.      |

Beethoven, L ..... Sonatinas, op. 49. Nos. 1 and 2.

" " ..... Sonate Pathetique, op. 13.\*

Burgmüller, F., twenty-five progressive pieces:

- |                            |                              |
|----------------------------|------------------------------|
| No. 1. Candor.             | No. 13. Consolation.         |
| " 2. Arabesque.            | " 14. Styrienne.             |
| " 3. Pastoral.             | " 15. A Ballad.              |
| " 4. The Little Reunion.   | " 16. The Gentle Complaint.  |
| " 5. Innocence.            | " 17. The Prattler.          |
| " 6. Progress.             | " 18. Inquietude.            |
| " 7. The Clear Stream.     | " 19. Ave Maria.             |
| " 8. Gracefulness.         | " 20. Tarantelle.            |
| " 9. The Chase.            | " 21. Harmony of the Angels. |
| " 10. The Delicate Flower. | " 22. Barcarolle.            |
| " 11. The Blackbird.       | " 23. The Return.            |
| " 12. The Farewell.        | " 24. The Swallow.           |

No. 25. The Chevaleresque.

Chopin, F ..... Polonaise ..... Op. 40 .... No. 1.

" " ..... Waltz \* ..... " 64 .... " 1.

" " ..... Waltz \* ..... " 34 .... " 1.

" " ..... Waltz \* ..... " 34 .... " 3.

" " ..... Nocturne, No. 12\* ..... " 37 .... " 2.

" " ..... Nocturne ..... " 9 .... " 2.

" " ..... Mazurka ..... " 7 .... " 3.

Chopin-Liszt ... Polish Song ..... " 74 .... " 2.

Clementi, M.... Sonatina ..... " 36 .... " 6.

Gade, Niels W.. Christmas Pieces ..... " 36.

No. 1. The Christmas Bells. No. 4. Boy's Merry-Go-Round.

" 2. Christmas Song. " 5. Dance of Little Girls.

" 3. The Christmas Tree. " 6. Good Night.

Geibel ..... Gavotte Allemande.

Giese, T ..... Op. 298. Six melodious pieces.

No. 1. Tarantelle. No. 4. The Two Fisher Boys.

" 2. Children's Feast. " 5. Gavotte.

" 3. Grandmother's Song. " 6. Funeral March.

Goldner, W ..... Gavotte Mignonne.

Gurlitt, C. . . . . Aus der Kinderwelt, op. 74.

- |                            |                                |
|----------------------------|--------------------------------|
| No. 1. Morning Song.       | No. 12. Under the Linden Tree. |
| " 2. The Friendless Child. | " 13. The Sick Little          |
| " 3. Cradle Song.          | Brother.                       |
| " 4. In School.            | " 14. In the Garden.           |
| " 5. Slumber Song.         | " 15. The Snow Man.            |
| " 6. Santa Claus Song.     | " 16. A Winter Day             |
| " 7. Christmas.            | " 17. The Ring Dance.          |
| " 8. Merry Company.        | " 18. The Sorrowful Hour.      |
| " 9. The Tin Soldier's     | " 19. Evening Prayer (Pre-     |
| March.                     | lude and Choral).              |
| " 10. The Bold Rider.      | " 20. The Gentle Child and     |
| " 11. The Doll's Dance.    | the Little Ruffian.            |

Handel, G. F. . . . Six fugues.

" " . . . Harmonious Blacksmith, theme with variations.

Heller, S. . . . . Tarantelle . . . . . Op. 85.. No. 2.

" . . . . . Curious Story.

Hiller, F. . . . . Rhythmical Studies.\* Op. 56.. Nos. 1, 2, 3, 7, 11, 12.

Hoffman, C. . . . . Romance, "On the Heights."

Ketterer, E. . . . . Saltarelle . . . . . Op. 266.

Kontski, A. . . . . Polonaise. . . . . " 271.

Kuhlau, F. E. . . . . Sonatina . . . . . " 20.. No. 1.

Lichner, H., Twelve characteristic pieces:

- |                        |                        |
|------------------------|------------------------|
| No. 1. Entreaty.       | No. 7. Elegy.          |
| " 2. Contemplation.    | " 8. Scherzo.          |
| " 3. Longing.          | " 9. Polonaise.        |
| " 4. After School.     | " 10. Rondo.           |
| " 5. To the Playground | " 11. Italian Romance. |
| " 6. Solitude.         | " 12. Aria.            |

Liszt. . . . . Liebesträume\* . . . . . No. 2.

Loeschhorn, A., Aus der Kinderwelt, op. 96, twelve numbers:

- |                             |                           |
|-----------------------------|---------------------------|
| No. 1. Sunday Morning.      | No. 7. The Hunt.          |
| " 2. The Little Postillion. | " 8. The Cradle Song.     |
| " 3. It Was Only a King.    | " 9. A Little Dance.      |
| " 4. In the Boat.           | " 10. The Little Soldier. |
| " 5. Entreaty.              | " 11. Catch Me.           |
| " 6. The Cuckoo.            | " 12. Good Night.         |

Lysberg, C. B.. La Baladine. . . . . Op. 51.

Mendelssohn, F. Op. 72, six Christmas pieces.

“ “ Songs without Words:

Op. 19, No. 1.	Sweet Souvenir.*	Op. 62, No. 27.	Funeral March.
“ 19, “ 2.	Regret.	“ 62, “ 28.	Morning Song.
“ 19, “ 3.	Hunting Song.*	“ 62, “ 29.	Venetian Gonde- lied.
“ 19, “ 4.	Confidence.		
“ 19, “ 5.	Restlessness.	“ 62, “ 30.	Spring Song.
“ 19, “ 6.	Venetian Gonde- lied.	“ 67, “ 31.	Meditation.
		“ 67, “ 32.	Lost Illusions.
“ 30, “ 7.	Contemplation.	“ 67, “ 33.	Song of the Pil- grim.
“ 30, “ 8.	Without Repose.		
“ 30, “ 9.	Consolation.	“ 67, “ 34.	The Spinning Song.*
“ 30, “ 10.	The Estray.		
“ 30, “ 11.	The Brook.	“ 67, “ 35.	The Shepherd's Complaint.
“ 30, “ 12.	Venetian Gonde- lied.	“ 67, “ 36.	Serenade.
“ 38, “ 13.	The Evening Star.	“ 85, “ 37.	Revery.
		“ 85, “ 38.	The Adieu.
“ 38, “ 14.	Lost Happiness.	“ 85, “ 39.	Delirium.
“ 38, “ 15.	The Poet's Harp.	“ 85, “ 40.	Elegie.
“ 38, “ 16.	Hope.	“ 85, “ 41.	The Return.
“ 38, “ 17.	Passion.	“ 85, “ 42.	Song of the Trav- eler.
“ 38, “ 18.	Duetto.		
“ 53, “ 19.	On the Sea Shore.	“ 102, “ 43.	Belief.
“ 53, “ 20.	The Fleeting Clouds.*	“ 102, “ 44.	Forsaken.
		“ 102, “ 45.	Tarantella.
“ 53, “ 21.	Agitation.	“ 102, “ 46.	Retrospection.
“ 53, “ 22.	Song of Triumph.	“ 102, “ 47.	The Moaning Wind.
“ 53, “ 23.	Sadness of Soul.		
“ 53, “ 24.	The Flight.	“ 102, “ 48.	The Joyous Peas- ant.
“ 62, “ 25.	May Breezes.		
“ 62, “ 26.	The Departure.	“ 102, “ 49.	Gondoline.

Merkel, G. . . . . Tarantelle . . . . . Op. 92.

Mills, S. B. . . . . Gavotte . . . . . Op. 31.

Mozart, W. . . . . Sonata, No. 6.\*

Moszkowski, M. . . . . Serenata.

Ravina, H. . . . . Etude de Style . . . . . Op. 14, No. 1.

\*Associateship music.

Rummel, J., Les Allegresses Infantines, six easy pieces:

No. 1. Valse.

No. 4. Tyrolienne.

" 2. Polka.

" 5. Galop.

" 3. Polka Mazurka.

" 6. Schottische.

Schubert-Schultz... Minuet, D major.

Schwarwenka, X... Polish Dance ..... Op. 3.

Schumann, R..... Album for the Young..... Op. 68.

" " ..... Bird as a Prophet ..... Op. 82, No. 8.

" " ..... Novellette, No. 1..... Op. 21.

" " ..... Romance in F sharp..... Op. 28.\*

" " ..... Warum?..... Op. 12, No. 3\*

Schumann, G..... Tarantelle ..... Op. 11.

Spindler, F..... Twelve songs without words..... Op. 44.

Spindler, F..... Drawing-Room Flower..... Op. 17.

Tschaikowsky, P... Song without words in F.

#### ORGAN MUSIC.

Bach ..... Sonata in E flat, No. 1.\*

" ..... Prelude and fugue in G minor (Peters' edition,  
Book VIII, No. 5).

The "Little" G minor fugue (Peters' edition,  
Book IV, No. 7).\*

Batiste ..... Offertory, Op. 23, No. 2.

Guilmant ..... Marche Religieuse.\*

Guilmant ..... Elegy in F minor, Op. 55, No. 3.

Handel ..... Concerto in B flat, No. 6.\*

Mendelssohn..... Sonata in C minor, No. 2.\*

Mendelssohn ..... Prelude and fugue, Op. 37, No. 2.\*

Merkel..... Christmas Pastorale.\*

Rink ..... Postlude No. 147, from "Practical Organ School."

Stainer..... Organ method.

#### GUITAR MUSIC.

Guitar method, by Carcassi.

Arpeggio exercises.

Caprice, by King.

Charming Gavotte, by Le Thiere.

## HYMN TUNES.

*Long Meter.*

Creation,	Loving Kindness,	Rockingham,
Duke Street,	Luther,	Rothwell,
Germany,	Mendon,	Solid Rock,
Hamburg,	Migdol,	Talle's Evening Hymn.
Harmony Grove,	Missionary Chant,	Uxbridge,
Hebron,	Old Hundred,	Ward,
Leyden,	Park Street,	Windham.

*Common Meter.*

Antioch,	Colchester,	Geer,	St. Ann's,
Arlington,	Clarendon,	Manoah,	Varina,
Azmon,	Coronation,	Marlow,	Woodstock,
Balerna,	Cowper,	Mear,	Warwick,
Bemerton,	Dundee,	Noel,	Woodland.
Christmas,	Downs,	St. Martyn's,	

*Short Meter.*

Boylston,	Gorton,	Newark,	State Street,
Carlisle,	Haydn,	Olney,	St. Thomas,
Comber,	Handel.	Olmütz,	Thornton,
Cranbrook,	Laban,	Shirland,	Withington.
Dennis,	Leighton,	Silver Street,	

L. P. M., Nashville. C. P. M., Meribah. H. M., Lenox. 6s and 4s, America, Italian Hymn, Olivet. 6s and 5s, Morning. 7s, Pleyel's Hymn, Solitude. 7s and 6s, Amsterdam, Missionary Hymn, Jerusalem the Golden, Webb. 8s and 7s, Autumn, Harwell, Faben, Sicily. 11s, Portugese Hymn. 12s, Scotland.

## LITERATURE.

## LANGUAGE.

Alphabet Sheets; Wait's Point Primer; Point Readers, Nos. 1 to 8; Westlake's 3,000 Word Speller; Caesar's Commentaries (Latin); Allen's Latin Vocabulary, three volumes; A Class-book in Etymology; Swinton's Word Method Speller; Metcalfe and Bright's Language Exercises; Reed and Kellogg's Higher Lessons in English, two volumes.

## POLITICAL SCIENCE.

Constitution of the United States and Declaration of Independence.

## MENTAL PHILOSOPHY.

Loomis' Mental and Social Culture.

## NATURAL SCIENCE.

Gage's Elements of Physics, three volumes; First Steps in Scientific Knowledge, by Paul Bert, three volumes.

## HISTORY AND BIOGRAPHY.

Barnes' Brief History of the United States, three volumes; Miss Young's Young Folks' History of France, two volumes; Warren Hastings; Barnes' Primary History of the United States; Barnes' General History (Political), three volumes; Barnes' General History (Civilization), two volumes.

## MATHEMATICS.

Multiplication Tables; Robinson's Written Arithmetic, three volumes; Captions from Wells' Plane Geometry (demonstration and cuts omitted); Book of Diagrams from Wells' Plane Geometry; Hall's Primary Arithmetic Reader; Peck's Algebra, two volumes.

## PHYSIOLOGY.

Huxley's Physiology, two volumes.

## GEOGRAPHY.

Maury's Physical Geography, two volumes; Essentials of Geography, Fisher.

## TRAVELS AND ADVENTURES.

Tales of Adventure, two volumes; Tales of Discovery, two volumes.

## NOVELS AND PROSE DRAMAS.

Picciola, two volumes; Undine; selections from Tales from Shakespeare, by Charles and Mary Lamb, two volumes.

## POETRY AND POETIC DRAMAS.

Snow-bound, Whittier; Idyls of the King, Enid, Elaine and Guinevere, by Tennyson; selections from Longfellow; selections from Holmes; selections from Whittier; The Tempest, Shakespeare.

## CHILDREN'S BOOKS.

Rab and His Friends; Rill from the Town-Pump and Mrs. Bullfrog; Feathertop; Jack the Giant Killer; Puss in Boots; Tales from the Arabian Nights; Æsop's Fables; selections from Grimm's Fairy Tales; Hans Christian Andersen's Fairy Tales.

## RELIGIOUS.

Dairymaid's Daughter; Bible Blessings; Pilgrim's Progress; selections from Thomas a' Kempis; Woodman's Nannette and Other Tales; In His Name; Looking Unto Jesus; Stalker's Life of Christ; Wee Davie, and a Trap to Catch a Sunbeam; Hymn Book, two volumes; Sunday School Weekly; Two Addresses by Professor Henry Drummond.

## MISCELLANEOUS.

Irving's Sketch-book, three volumes; Self-help, three volumes; selections from Chapters on Animals; Emerson's Conduct of Life, two volumes.

## APPROVED FOR PUBLICATION.

Wells' Geometry, nine books; Fillmore's History of Music; Sound and Music (Students' Helmholtz), Broadhouse; Materials of Musical Composition, Goetschius; Touch and Technic, Mason; Vocal School, Panofka; Solfège des Solfèges, Danhauser.

# LIST OF PUPILS.

---

## MALES.

Ackerman, Joseph	Ennis, James	Moran, Francis
Arnold, James H.	Freutenrich, Frank	Morrissey, George
Austin, William B.	Firman, Louis	Monohan, Charles
Angus, Thomas	Gardner, Patrick	Muehlebach, Jos.
Bramhall, Charles A.	Green, Harry	Mulkachey, Patrick
Baptist, Edward G.	Gilmartin, Michael	Mulhollin, James
Baker, John T.	Gorse, William G.	Murphy, Joseph
Barnett, George B.	Hall, Harry	McGuirek, Peter
Bennett, Walter J.	Hammond, Charles	Mullany, John
Bollenbach, Jacob	Hargan, Archibald E.	Mulholland, J. Edward
Buckley, John	Harty, William	Nelson, Edward L.
Burginyer, John P.	Harvey, Robert J.	O'Neill, James
Blumentritt, Charles	Heisler, Charles J.	O'Neill, John J.
Callahan, John T.	Hill, Charles J.	Osborne, Edward
Canavan, Thomas	Hodgins, Cornelius	O'Bryan, Francis J.
Clarke, John	Hutchins, William E.	Perkins, Richard
Cook, Isaac	Kelly, James	Pfeifer, Frederick
Collins, Cornelius	Kelly, Lawrence	Probst, Jacob
Connors, Edward	Kerrigan, William	Reay, Benjamin C.
Cooper, James R.	Kingsburg, Emanuel	Rennie, Randolph
Cronin, Patrick	Kullman, Leon	Reilly, John
Crowley, James J.	Langer, Joseph	Reumler, Gustav
Cruser, Leslie	Lantry, Michael	Restrepo-Wribe, Carlos
Davis, Arthur	Leahy, Thomas	Ricker, John
Davidson, Donald F.	Lennon, Joseph	Richmond, Arthur
Demarest, Peter	Loftus, John J.	Roper, William T.
Dietz, Daniel	Lynch, Francis J.	Robinson, Wm. H.
Dietz, Louis	Maher, Patrick	Sinsheimer, Abram
Donovan, James J.	Mahle, Charles W.	Sipp, Harry G.
Donovan, John	McCarthy, Morris	Smith, Edgar H.
Dorsett, John J.	Meinert, Sylvester	Schimpp, William
Edward, Ernest	McKenzie, William	Schroeder, Theo.
Etherington, John G.	McKenna, William	Schott, William
Enderlin, William H.	Mick, Andrew	Syfert, Richard
Eichberg, Herman	McBride, Joseph	Sahl, Albert W.

Schnapel, Louis  
 Stark, Ernest F. C.  
 Sweeney, Peter  
 Sherry, Barnard  
 Schlegel, Chas. H.  
 Torbeck, Geo. M.  
 Tuckhorn, Walter

Tschudi, Henry  
 Tynan, Andrew  
 Thompson, Walter  
 Topping, Everett  
 Van der Wyk, Herman  
 Wisely, Alexander J.  
 White, Benjamin

Wigmore, John  
 Winkleman, Fred'k  
 Wilson, Lester  
 Wittenberg, Nathan  
 Worth, John  
 Wolf, Marcus

## FEMALES.

Baker, Jennie L.  
 Blackburn, Ruth  
 Blagbrough, Emma  
 Bradley, Mary A.  
 Brasseur, Eva  
 Bahr, Florence C.  
 Barry, Mary  
 Beatty, Madeline  
 Bennett, Jane  
 Bennett, Nellie  
 Birtles, Mary E.  
 Britton, Doretta  
 Bowne, Mary E.  
 Casanova, Louisa  
 Clark, Della  
 Clarke, Beryl H.  
 Cohen, Ida  
 Cooney, Mary  
 Couners, Annie  
 Daley, Elizabeth  
 De Francescha, Theresa  
 Dibbs, Lily  
 Diedrick, Rosa  
 Doris, Ellen  
 Dowd, Margaret J.  
 Drumgool, Mary  
 Drum, Margaretta  
 Duffy, Anna  
 Earle, Edith  
 Eggers, Adrienna  
 Eliason, Emma J.  
 Flanigan, Emily  
 Feldmann, Augusta  
 Feldmeier, Rhoda

Finn, Catherine  
 Flynn, Mary  
 Gerson, Lottie  
 Greiss, Theresa  
 Griffin, Sarah A.  
 Guff, Sarah  
 Harold, May  
 Hanley, Mary E.  
 Hefferen, Mary  
 Henderson, Minnie  
 Henger, Theresa B.  
 Henry, Nellie  
 Herbert, Fannie  
 Hieber, Rose C.  
 Hilton, Esther A.  
 Hinchman, Delphine  
 Hohn, Amelia  
 Hutchinson, C. E.  
 Hughes, Rose  
 Jarschoff, Sarah  
 Knapp, Sarah E.  
 Kelly, Sarah J.  
 Koenig, Amelia  
 Kilburn, Katie  
 King, Grace H.  
 Kurz, Louisa R.  
 Levy, Annie  
 Lichtenberg, Helen  
 Maher, Annie  
 Meirdeircks, Amelia  
 McMillan, Emma  
 McCormick, Mary  
 McDonough, M. J.

Moran, Mary  
 McHugh, Florence  
 Murphy, Elizabeth  
 Myers, Catherine  
 Neuhut, Leah  
 Norton, Catherine  
 Odell, Annie M.  
 O'Reilly, Agnes  
 Palmer, Lois  
 Phair, Catherine  
 Pross, Jessie  
 Ricker, Frances K.  
 Roberson, Alice E.  
 Sagefka, Matilda  
 Schenk, Mary A.  
 Schlindwein, Winifred  
 Silk, Mary E.  
 Smith, Louisa  
 Smith, Minnie  
 Stickles, Mary  
 Scott, Violet  
 Scullin, Caroline  
 Struthers, Effie M.  
 Schumacher, Lizzie  
 Sullivan, Frances M.  
 Thomson, Mariou  
 Vandevoort, Grace  
 Wiegand, Elsie  
 Witzell, Catherine  
 Willis, Mary  
 Williamson, Catherine  
 Wittich, Ida  
 Yeomans, Julia A.





FIFTY-EIGHTH ANNUAL REPORT  
OF THE  
MANAGERS  
OF THE  
NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1893.

---

LUX ORITUR.

"And I will bring the blind by a way that they knew not: I will lead them in paths that they have not known: I will make darkness light before them."—ISAIAH xlii, 16.

---

NEW YORK :  
THE BRADSTREET PRESS, 279 BROADWAY,  
1893.



## BOARD OF MANAGERS.

	<i>Terms of continuous service.</i>
JOHN TREAT IRVING, . . . . .	Since 1863
SMITH CLIFT,* . . . . .	“ 1866
WILLIAM WHITEWRIGHT, . . . . .	“ 1866
WILLIAM C. SCHERMERHORN, . . . . .	“ 1866
FREDERICK AUGUSTUS SCHERMERHORN, . . . . .	“ 1870
PETER MARIÉ, . . . . .	“ 1870
FREDERICK W. RHINELANDER, . . . . .	“ 1874
FREDERICK SHELDON, . . . . .	“ 1874
CHANDLER ROBBINS, . . . . .	“ 1875
PHILIP SCHUYLER, . . . . .	“ 1878
JOHN I. KANE, . . . . .	“ 1881
EDWARD KING, . . . . .	“ 1884
EDWARD SCHELL, . . . . .	“ 1885
FREDERICK BRONSON, . . . . .	“ 1888
GEORGE A. ROBBINS, . . . . .	“ 1889
GUSTAV E. KISSEL, . . . . .	“ 1891
JOHN M. BOWERS, . . . . .	“ 1891
GEORGE L. PEABODY, M.D., . . . . .	“ 1891
CHARLES H. MARSHALL, . . . . .	“ 1892
GOUVERNEUR M. SMITH, M.D., . . . . .	“ 1893

\* Deceased August 15, 1893.

## OFFICERS OF THE BOARD.

---

JOHN T. IRVING.....*President.*  
SMITH CLIFT.....*Vice-President.*  
F. AUGS. SCHERMERHORN.....*Recording Secretary.*  
WILLIAM C. SCHERMERHORN.. *Corresponding Secretary*  
WILLIAM WHITEWRIGHT .....*Treasurer.*

---

## STANDING COMMITTEES.

---

### *Committee on Finance.*

WILLIAM C. SCHERMERHORN,          EDWARD KING,  
EDWARD SCHELL.

---

### *Committee on Supplies, Repairs and Improvements.*

SMITH CLIFT,                          FREDERICK SHELDON,  
PHILIP SCHUYLER,                  JOHN M. BOWERS,  
CHARLES H. MARSHALL.

---

### *Committee on Instruction and Music.*

CHANDLER ROBBINS,                  GUSTAV E. KISSEL,  
JOHN I. KANE,                          GEORGE L. PEABODY.

---

### *Committee on Manufactures.*

PETER MARIÉ,                          FREDERICK W. RHINELANDER,  
F. A. SCHERMERHORN,                  GEORGE A. ROBBINS,  
FREDERICK BRONSON,                  GOUVERNEUR SMITH.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance.— (*By-Laws.*)

# OFFICERS OF THE INSTITUTION.

---

WILLIAM B. WAIT.....*Superintendent.*

---

WILLIAM A. HUME, M.D.....*Attending Physician.*

JOHN T. METCALF, M.D.....*Consulting Physician.*

JOHN H. HINTON, M.D., }  
ROBERT F. WEIR, M.D., } .....*Consulting Surgeons.*

---

## *Teachers in the Literary Department.*

STEPHEN BABCOCK,	CLARA BOOMHOUR,
CHARLES E. BENTON,	NAOMI BOOMHOUR,
MARY E. ROWELL,	GERTRUDE McDONALD,
MARY B. SCHOONMAKER,	ANNE L. LANGWORTHY,
GRACE M. SEATON.	

---

## *Teachers in the Musical Department.*

HANNAH A. BABCOCK,	CATHERINE CONNELL,
JULIA S. LOOMIS,	EVA E. KERR,
JESSIE L. ALEXANDER,	JESSIE COMFORT.

---

## *Teacher in the Kindergarten Department.*

NAOMI BOOMHOUR.

---

## *Teacher in the Tuning Department.*

HENRY COFFRE.

---

## *Teachers of Manual Training—For Boys.*

RUDOLPH MUSSEHL,	DANIEL MCCLINTOCK.
------------------	--------------------

---

## *For Girls.*

CAROLINE E. TOWNSEND,	MARY B. SCHOONMAKER,
HANNAH M. RODNEY,	ANNIE E. HAMLIN.

*House Department.*

WM. H. HARRISON, *Steward.* LOANNA A. HASKELL, *Matron.*

L. ADELLE ROGERS, *Assistant Matron.*

---

*Juvenile Department.*

ANNIE E. HAMLIN, CLARA BOOMHOUR,

CAROLINE E. TOWNSEND, NAOMI BOOMHOUR.

---

*Reception Room.*

ANNE L. LANGWORTHY, ALICE HATCHMAN,

HANNAH M. RODNEY.

---

*Upholstress.*

ANNA J. SHERIDAN.

# FIFTY-EIGHTH ANNUAL REPORT

OF THE

## NEW YORK INSTITUTION FOR THE BLIND.

*To the Honorable the Legislature of the State of New York :*

The Managers of the New York Institution for the Blind, in compliance with the provisions of the Act of the Legislature, respectfully submit their report for the year ending September 30, 1893.

The whole number of pupils during the past year was 238.

The general health of the pupils has been good. Two of the pupils during the past year have died from constitutional ailments. The cases will be fully explained in the report of the Attending Physician, which is hereto annexed.

The following statement of the moneys received and expended is respectfully submitted :

### RECEIPTS.

Cash on hand September 30, 1892.....	\$10,917.17
From General Appropriations.....	43,054.27
Interest on Legacy Investments.....	10,562.52
From Legacies.....	10,025.00
From all other sources (Counties, Industrial Department, etc.)	26,559.90
Total.....	\$101,118.86

### EXPENDITURES.

Provisions and Supplies.....	\$16,983.05
Clothing, Dry Goods, etc.....	4,805.80
Salaries and Wages.....	27,796.37
Fuel.....	1,351.46
Gas.....	1,457.13
Furniture and Fixtures.....	869.48
Repairs and Alterations.....	3,991.44
Transportation and Traveling.....	360.37
Insurance.....	1,640.00
Medicines and Medical Supplies.....	130.09
Assessments.....	18,340.38
All other expenses.....	9,315.65
Total.....	\$87,041.22
Cash on hand September 30, 1893.....	14,077.64
	\$101,118.86

The report of the Treasurer, which is hereto annexed, gives details of these receipts and disbursements.

The following is a list of the legacies and donations which have been received by this Institution from time to time since its organization in 1831 up to September, 1893:

Miles R. Burke.....	\$2,000.00	Mrs. Steers.....	\$34.00
Jane Van Cortland.....	300.00	Thomas Garner .....	1,410.00
Isaac Bullard.....	101.66	Chauncey and Henry Rose..	5,000.00
Elizabeth Bayley.....	100.00	Elizabeth Magee.....	534.50
John Jacob Astor.....	5,000.00	John J. Phelps.....	2,350.00
William Bean.....	500.00	Rebecca Elting.....	100.00
Peter Gerard Stuyvesant....	3,000.00	Regina Horstein.....	250.00
John Horsburgh.....	5,000.00	G. Martins.....	500.00
Elizabeth Demilt.....	5,000.00	John Alstyne.....	10,320.44
Sarah Demilt.....	2,000.00	Elizabeth and Sarah Wooley..	5,984.83
C. D. Betts.....	40.00	Benjamin Nathan.....	1,000.00
Sarah Penny.....	500.00	Thomas M. Taylor .....	6,151.94
Sarah Bunce.....	500.00	James Peter Van Horn.....	20,000.00
Elizabeth Idley.....	196.00	Caleb Swan.....	500.00
Samuel S. Howland.....	1,000.00	Mrs. Adeline E. Schermerhorn	10,000.00
William Howe.....	2,985.14	Henry H. Munsel.....	3,396.32
Margaret Fritz.....	100.00	Thomas Chardevoyne.....	5,000.00
James McBride.....	500.00	William Dennistoun.....	11,892.77
Charles E. Cornell.....	521.96	William B. Astor.....	5,000.00
Charles E. Demming.....	50.00	Benjamin F. Wheelwright...	1,000.00
Mrs. Dewitt Clinton.....	200.00	George T. Hewlett (executor)	500.00
W. Brown.....	465.00	Ephraim Holbrook.....	39,458.16
Elizabeth Gelston.....	1,000.00	Mrs. Emma B. Corning.....	5,000.00
Robert J. Murray.....	500.00	Eliza Mott.....	1,475.54
Seth Grosvenor.....	10,000.00	Mary M. Colby.....	595.86
Elijah Withington.....	100.00	D. Marley.....	1,400.00
Benjamin F. Butler.....	812.49	Henry E. Robinson.....	6,000.00
Frissel Fund.....	2,000.00	M. M. Hobby.....	726.28
Simeon V. Sickles.....	6,561.87	Caroline Goff.....	4,161.59
Anson G. Phelps.....	5,675.68	Simeon Abrams.....	5,052.70
Thomas Reilly.....	2,254.84	Catherine F. Johnson.....	530.00
Elizabeth Van Tuyl.....	100.00	Maria Hobby.....	1,187.68
Thomas Eggleston.....	2,000.00	Daniel Marley.....	349.30
Sarah A. Riley.....	100.00	J. L., of Liverpool, England..	25.00
William E. Saunders.....	725.84	Emma Strecker.....	12,221.66
Thomas Eddy.....	1,027.50	Eli Robbins.....	5,000.00
Robert C. Goodhue.....	1,000.00	Margaret Burr.....	11,011.11
Jonathan C. Bartlette.....	190.00	Mary Burr.....	10,611.11
Stephen V. Albro.....	428.57	George Dockstader .....	325.00
John Penfold.....	470.00	Mr. Roosevelt.....	10.00
Madame Jumel.....	5,000.00	Samuel Willetts.....	5,945.00

Augustus Schell.....	\$5,000.00	Mary Rogers .....	\$1,000.00
James Kelly .....	5,000.00	Polly Dean.....	500.00
William B. Bolles and Leo- nora S. Bolles.....	2,949.11	John Delaplaine.....	302.99
Edward B. Underhill.....	500.00	Abby A. Coates Winsor.....	1,000.00
Cash (no name).....	55.00	Harriet Flint.....	1,776.74
Harriet Gross.....	1,000.00	Morris C. Robbins.....	10,000.00
Mary Hopeton Drake.....	2,340.00	Cash.....	25.00

Of the funds thus received there are invested in United States bonds one hundred and fifty-eight thousand dollars (\$158,000) at par value, the actual cost of which was one hundred and sixty-nine thousand nine hundred and seventy-one dollars and ninety-one cents (\$169,971.91), and in New York City stock twenty-nine thousand dollars (\$29,000) at par value, the actual cost of which was thirty thousand seven hundred and twenty-two dollars and fifty cents (\$30,722.50).

There is also deposited in the Union Trust Company a portion of said fund, amounting to thirty-nine thousand seven hundred and forty-seven dollars and eighty two cents (\$39,747.82). The balance of the fund has been applied to the purposes of the Institution in such ways as the Managers thought would add to the health, comfort and proficiency of the pupils under their charge.

In addition to the funds above mentioned there has been received since the close of the fiscal year, September 30, 1893, from the estate of Julia Ann Delaplaine, deceased, the sum of \$38,107.39, which will be added to the legacy fund.

The Managers take this opportunity to express their high opinion of the ability and usefulness of Mr. William B. Wait, the Superintendent. He has been connected with this Institution for more than thirty years, and during that period his efforts and earnest interest in the welfare of the blind have been unremitting, and have contributed very much to their education, comfort and success. His whole life is unselfishly devoted to the interests of this unfortunate class, and by his untiring efforts their condition has been rendered much more tolerable. The New York System of embossed printing, which is the product of his brain, is now used in almost all the schools for the blind in this country. He

is now engaged in perfecting a typewriting machine for embossing the New York Point, which is likely to be most useful.

Since its incorporation, the Institution has educated more than 1,500 pupils, very many of whom have been enabled from the instruction thus obtained to support themselves, and to contribute to the support and welfare of their families.

The Managers respectfully ask from your Honorable Body an appropriation of two hundred and fifty dollars (\$250) for each pupil, being the same amount which was appropriated last year.

They also take this opportunity to renew their expression of thanks for the aid and support which your Honorable Body has always given to this very useful and beneficent Institution.

THE NEW YORK INSTITUTION FOR THE BLIND.

JOHN T. IRVING, *President*.

F. AUGS. SCHERMERHORN, *Secretary*.

*City and County of New York, ss.:*

JOHN T. IRVING, of said city, being duly sworn, saith: That he is President of the New York Institution for the Blind, and that the above report, signed by him, is true, to the best of his knowledge and belief.

JOHN T. IRVING, *President*.

Sworn to before me, this 7th day }  
of December, 1893. }

HULBERT PECK, *Notary Public, New York County, 69.*

# Report of the Treasurer.

WILLIAM WHITEWRIGHT, Treasurer, in account with THE NEW YORK INSTITUTION  
FOR THE BLIND, for the year ending September 30, 1893.

*Dr.*

To cash balance September 30, 1892.....		\$10,917.17
Received from:		
Legacies Account.....	\$10,025.00	
State of New York.....	43,054.27	
State of New Jersey.....	9,143.96	
Investment Fund.....	8,000.00	
Rents.....	600.00	
Music and Instruction.....	610.13	
Manufactures.....	2,588.13	
Interest.....	10,562.52	
New York County.....	3,035.76	
Rebate on Taxes.....	24.82	
Supplies.....	356.06	
Dry Goods, etc.....	571.21	
Suffolk County.....	41.44	
Furniture and Fixtures.....	16.38	
Repairs and Improvements.....	16.19	
Petty Accounts.....	17.75	
Kings County.....	1,533.40	
Drugs and Medicines.....	4.67	
		<u>90,201.69</u>
		\$101,118.86

*Cr.*

By Cash paid for:		
Supplies.....	\$16,983.05	
Salaries and Wages.....	23,053.85	
Clothing, Dry Goods, etc.....	4,805.80	
Furniture and Fixtures.....	869.48	
Repairs and Alterations.....	3,991.44	
Traveling Expenses.....	360.37	
Legal Expenses.....	250.58	
Gas.....	1,457.13	
Music and Instruction.....	3,673.46	
Mount Hope Property:		
Taxes.....	\$2,960.00	
Repairs.....	64.90	
Assessments.....	18,340.38	
	<u>21,365.28</u>	
Manufacturing Department.....	874.59	
Petty Accounts.....	1,492.12	
Clothing, Dry Goods, etc.:		
Salaries and Wages.....	3,192.86	
Manufacturing Department:		
Salaries and Wages.....	1,549.66	
Insurance.....	1,640.00	
Drugs and Medicines.....	130.09	
Fuel.....	1,351.46	
	<u>\$87,041.22</u>	
Balance.....		<u>14,077.64</u>
		\$101,118.86

WILLIAM WHITEWRIGHT, *Treasurer.*

Examined and found to be correct.  
November 21, 1893.

WM. C. SCHERMERHORN,	} <i>Finance Committee.</i>
EDWARD KING,	
EDWARD SCHELL,	

## Report of the Attending Physician.

---

*To the Board of Managers of the New York Institution for the Blind:*

GENTLEMEN—In submitting to you my annual report, I take pleasure in stating that during the past year the health of the inmates of the Institution has been generally good. The cases under medical treatment have, as a rule, been unimportant, and with two exceptions all have recovered; the two cases referred to died—one after a considerable hemorrhage, the result of acute phthisis, and the other in uræmic coma, the result of Bright's disease of the kidneys. The first case was of only a few weeks' duration, and the second had been under medical treatment for about one week.

In former reports reference has been made to our immunity from contagious diseases. Considering the fact that the pupils of the Institution come from various sections of the city, and that they are frequently under home surroundings during periods of epidemics, I think it remarkable that diseases of a contagious nature are not more frequently introduced into the house. Certainly our exemption in this respect speaks for the constant care and watchfulness of the Superintendent and his corps of assistants.

WM. A. HUME, M.D., *Attending Physician.*

*New York, November 10, 1893.*

## Report of the Superintendent.

---

*To the Board of Managers :*

GENTLEMEN—In conformity with usage the following report is respectfully submitted :

Number of pupils September 30, 1892.....	207
Enrolled during the year.....	31
Whole number instructed.....	238
Reductions .....	40
Number September 30, 1893.....	198

### HEALTH.

The general health of the school during the past year has been good. Nevertheless, I have to record two deaths: those of Grace Vandervort on April 12, and of Mary Custy on May 6, the causes of which are more specifically referred to in the report of Dr. Wm. A. Hume, the attending physician. These young people were types of a class of idiopathic persons with whom we sometimes, though not often, meet, and who live in a condition between that of good health and of disabling sickness. With such persons organic trouble and impaired functions produce a state of low vitality and inactivity, which, in a greater or less degree, limits the capacity for school work. In such cases serious and perhaps remediless illness may ensue at any time, but while there is ability and a desire to engage in the duties of the school it is gratifying to have them do so; and more especially, as otherwise there would be in most cases neither exercise for the body nor occupation for the mind.

While it is desirable that every pupil should be strong enough to utilize all the benefits of the school, still there is satisfaction in knowing that one of delicate frame may, with patient effort, acquire that which will prove to be a source of great comfort.

## LITERARY AND MUSICAL DEPARTMENTS.

The work of the school has progressed satisfactorily during the past year. At the examinations of pupils from the public schools and academies of this State by the Regents of the University of the State of New York, which occurred in December, March and June, pupils from this institution prepared papers on the following subjects: Reading, Spelling, Writing, Elementary English, Advanced English, Geography, Arithmetic, United States History, Physiology and Hygiene, and all of them were accepted. The answer papers were prepared by the pupils on typewriting machines, the examinations being held at the time and under the rules prescribed by the Regents for the schools of the entire State.

In June last there also occurred the examinations of the American College of Musicians. For Associateship the general theoretical subjects required are: Harmony, Counterpoint, Music History, Musical Form, Terminology, Acoustics, and a theoretic examination in relation to each instrument, and known as special Organ theoretic, special Piano theoretic, etc. The attainments of each candidate are tested at the instrument, in what is called the Demonstrative examination.

For Fellowship there are added on the theoretical side: Double Counterpoint, Canon, Fugue, a Thesis, and an original composition requiring not less than eight minutes for performance, while on the Demonstrative side the examination covers such works as present at once great technical difficulties and the highest forms of art.

An indication of the extent and thoroughness of this work is furnished in the fact that four days are required for its accomplishment.

Four of our pupils went up for these examinations, as follows:

- Nellie G. Henry, for Associateship—Piano.
- Ellen Doris, for Associateship—Piano.
- Wm. G. Gorse, for Associateship—Organ.
- Henry Tschudi, for Fellowship—Organ.

It affords me pleasure to state that they bore themselves creditably throughout, and passed the examination in every subject successfully.

The following named gentlemen acted as examiners :

In theoretical subjects—Samuel P. Warren, Harry Rowe Shelley and W. W. Gilchrist.

In Organ Demonstrative—Samuel P. Warren, George E. Whiting and S. B. Whitney.

In Piano Demonstrative—Albert Rose Parsons, Charles H. Jarvis and William H. Sherwood.

Prior to the examinations the candidates are designated by numbers, not known to the examiners, and by which the answer papers are identified, while in the Demonstrative part the candidate is shielded from view, thus making the examinations entirely impersonal, and guarding the examiners from the influence of sympathy and any cause other than the merit of the candidate which might affect the judgment of the examiners.

Apart from the satisfaction enjoyed by the successful aspirants for these honors, and by their devoted and able teachers, to whose efforts their success is mainly due, these examinations possess a high value and a deep significance when broadly considered in connection with our own work and with the influence which they may exert in other similar schools.

The College of Musicians declares its purpose to be :

1. To establish a *proper* standard of attainment.
2. To encourage those intending to follow the art of music as a profession to prepare themselves according to that standard.

To this end the College has indicated the extent, quality and essential character of a true musical education ; secondly, it has furnished a standard of attainment which has been fixed by those who are regarded as eminent musicians and teachers of music. We have thus been enabled to test by a recognized standard, first, the fitness and adequacy of the course of study on the *theoretical* side ; second, the sufficiency of the materials employed in the study of music on the *technical* side ; and, third, the efficiency and thoroughness of the *methods of teaching* pursued in both theory and technic.

A large part of the technical and theoretical works on music which we have used have been published in the New York Point System, and the remainder is in course of preparation.

Doubtless the same ends may be reached by other means judiciously selected; but in the absence of a comprehensive plan which has been thoroughly tested and approved, there is likely to be great instability and uncertainty in the course of study, with much tentative effort, now in one direction and again in another, which as a rule will fail to develop any scheme upon which the work of the school as a whole can be permanently and profitably established.

It should not be assumed that the adoption of a well considered course of musical study will enable all who enter upon it to qualify for these or similar examinations. There will be in some pupils deficiency in memory, in breadth of understanding, in power of invention, combination or expression, in technical development, in resolution, in the capacity to work or to receive instruction, any one of which may operate to prevent success. Nevertheless, for all pupils who enter upon music there should be in every school a well defined and comprehensive course in technic and in theory, which all should pursue. Those who from any cause are found to be inapt or incapacitated should relinquish the study, while those who continue should seek to become as proficient as possible in each of the related subjects. In this way each pupil will have the benefit of a thorough and logical course as far as he is able to go, and all will have been done that is possible in each individual case.

#### INDUSTRIAL DEPARTMENT.

The annexed statement shows the work in the industrial department for the year:

The importance and value of manual training, as related to other branches of instruction in the education of the young blind, is a matter of vital interest.

It is the manifest order of nature that the proper performance of manual pursuits depends upon the existence of light and eyesight. To illustrate: Suppose A and B, two seeing men, to be

adepts in the art of shoemaking, each being able, under the same circumstances, to produce an amount of work equal in quantity and quality to the other. Suppose that A be placed in a room from which all light has been excluded. He is supplied with everything else essential to the practice of his work, and for one week he pursues his work in competition with B, who works in the light as usual. Now A is not blind; he is simply in the dark, and cannot see because the light has been temporarily obstructed. A blind person is in the dark, and cannot see because of some derangement of the organs of sight. The causes differ, but the result is the same. A blind person is simply a seeing person in the dark.

If with all his skill, and with light whereby his eye may guide his hand, B finds that it taxes all his resources to earn a living, is it not clear that A will find it an impossible task to compete with him?

A is the type of those who must work without the aid of sight. Shoemaking is, in general, the type of all manual pursuits, and the result of the work done by A represents the capacity of the blind to compete with the seeing in mechanical employments.

From this we may conclude that purely mechanical pursuits are not such as are best adapted to those who are deprived of sight. If this be so, it will be a fatal mistake to rest the education of the young blind, and the prospects of their future usefulness and welfare, on such employments as a foundation.

The true plan is to give manual pursuits such a place in the scheme of education as is required by the conditions which blindness imposes. The training of the young blind in one or more industries should be rigidly enforced, not because such employments furnish the only, the best, or the most available means of future support, but because such training and discipline of the head and the hand in work is necessary to the proper education of every pupil. In this manner manual training is made the means to an end, and not the end itself.

We have no guarantee that all blind persons who receive the benefits of a liberal education, including manual training, will

be self-supporting, but each should have the opportunity, for the best interests of society demand that no class shall be permitted to grow up in ignorance or live in idleness. Those who for any good reason fail to provide for themselves should be provided with work by societies founded for that purpose. Such establishments should be founded with the express understanding that their primary object is not to make money, but to afford employment and a livelihood, at the least possible cost, to those who are not voluntarily idle, and who would otherwise be unemployed and oppressed with the unsatisfied longing for something to do.

In such organizations the following points should be understood:

1st. That the capital invested will be subject to more than the ordinary demands made upon capital invested in any ordinary business.

2d. That the establishment may not be self-supporting, and that deficiencies must be made up by yearly contributions, or supplemented by the interest on a permanent fund invested for that purpose. To found such an establishment upon such a basis is to secure its perpetuity, by placing it in its true light before all who may be interested. To pursue any other course is to prepare disappointment for all, and an ultimate failure, alike disastrous to the welfare of the blind, and paralyzing in its effects upon the disposition of people to engage in such enterprises.

## BOOKS.

It is gratifying to note the steady increase which is being made in the list of educational works printed in the New York Point System. During the ensuing year there will be added the following important books:

Latin Grammar—Allen and Greenough; Solid Geometry—Wells; Trigonometry—Wells; Logarithmic Tables; Counterpoint—Bridge; Fugue—Higgs; Art of Phrasing—Mathews; Musical History—Ritter.

## THE COLUMBIAN CONGRESS.

Among the important educational features of the Columbian Exposition, the Congress of the educators of the blind was of special interest. The sessions were mainly devoted to the reading of papers, which had been prepared at the invitation of the World's Fair authorities, upon designated subjects. It was the original purpose to publish all the papers submitted at the various Congresses in suitable volumes, but it now appears that this cannot be done, and I therefore append the paper which I had the honor to submit.

In closing, it affords me pleasure to express warm appreciation of the faithfulness and ability shown by teachers and officers in the discharge of their duties, and to commend the pupils generally for industry and good conduct.

All of which is respectfully submitted.

WILLIAM B. WAIT,

*Superintendent.*

## THE NEW YORK SYSTEM OF PUNCTOGRAPHY.

---

READ BEFORE THE WORLD'S CONGRESS OF EDUCATORS OF THE BLIND,  
CHICAGO, JULY 19, 1893.

---

As the members of this Congress are familiar with the efforts which have been made, beginning with that of Haüy, 1784-1786, to devise a system of embossed literature for touch reading, I shall not enter upon a comparison of these efforts specifically, but endeavor to point out those conditions and principles by which the values, absolute and relative, of all systems, and therefore of the New York System, may be determined. That correct standards of value exist cannot be doubted. Much difficulty and confusion have arisen, however, from basing opinions upon merely incidental considerations, such as the philanthropy and zeal of the inventor, the preference or bias of users, the convenience and ease of teachers, whether seeing or non-seeing, the assumed inerrancy of judgment conferred by blindness in matters tangible; whereas, the essential elements of a true standard are to be found in the physiology of the sense of touch and in the manifold purposes and methods of education.

There are four crucial tests by which the value of any embossed system may be correctly determined.

First, it must be so constructed as to properly excite the organs of touch. This is the physiological test.

Second, it must be easily available for hand embossing or hand writing. This is the chirographical test.

Third, it should furnish the materials of a correct notation for music and mathematics, and for the correct transcription of other languages into our own written forms. This is the test of variable adaptation.

Fourth, the signs should be equivalent to and agree with the letters, punctuation marks and symbols used in literature, music and mathematics. This is the test of correspondence.

Any system failing to meet the requirements of these tests should be considered fatally defective.

The organs of touch used in reading are simply the tips of the fingers, usually the palmar surface of the index finger only. The motion of the finger upon the surface of any given letter is confined to narrow limits, and the exercise of the muscles which gives rise to the sense of resistance and the idea of *form* is quite wanting. Here is the real cause of the insufficiency of all the Roman forms. The assumed power of the sense of touch to differentiate the forms of the Roman letters when embossed, does not exist. Finger reading of the Roman letters does not depend upon the recognition of their *forms*, constituting a series of rapid and ever-changing form perceptions, but upon consciousness of a difference in the sensations of contact produced by the raised characters as the fingers pass over them. There are three stages in the contact with each letter, viz., the initial, the passing and the terminal, and with one or more of the corresponding sensations each letter must be clearly associated as the exciting cause. The degree of sensibility in the fingers, as also the power of recognizing and classifying sensations, differs widely in different persons, and as the Roman forms as an exciting cause are deficient in variety and intensity, it follows that only those who are suitably organized can interpret and classify in the process called reading, the sensations of contact which they excite.

That the raised Roman letters are not modeled on a correct basis is indicated by the many modifications which have been resorted to, but without avail. Direct evidence of the insufficiency of these forms is furnished by an experiment made at the New York Institution for the Blind, the results of which are conclusive on this matter. (See report for 1866.) Without entering into details, it will suffice to state that the test extended over a period of two years, all the pupils reading each day at the same hour. The classes were supplied with new books, and were graded from week to week, every effort being made to secure the best results. At the end of two years thirty-two per cent. of the pupils were unable to read. Inquiry and personal visitation revealed a similar condition in all of the older and

larger schools in the country. In one of the largest schools fifty-eight per cent. of the pupils were classed as non-readers, and in every school this group included many of the brightest pupils. Under the chirographic test the insufficiency of the Roman forms is conspicuous. This deficiency of the Roman forms is due to their lineal structure, and no workable method of embossing lines by handwriting has as yet been devised. The physiological deficiency is due not to the fact that the letters are lineal, but to their composite lineal structure. This is shown by the fact that signs formed of one, two or perhaps three simple lines, not less than three-twelfths of an inch in length, come within the purview of the sense of touch. Still the number of such signs is small, and they are open to the objection that they are not writable, and hence cannot be admitted as the basis of an educational system.

Tried by the tests of utility and correspondence, the Roman and all other known lineal forms must be rejected, for they are not only deficient in symbols, but they afford no practicable basis for the notation of music or mathematics. From these tests, then, we derive the inevitable generalization that *lines* as a means for the tangible representation of language, music and mathematics must be rejected.

Let us now by the same tests examine the resources afforded by punctography, which proposes embossed points or dots as the means of tangible expression. The unit of structure is a single point, and it may be safely affirmed that no person of normal nervous organization can fail to be conscious of the sensation which will be excited by the contact of such a point with the palm of the finger. Here, then, is an external object possessing the essential attribute of tangibility, an universal excitant, producing in all persons the consciousness of a distinct tactile sensation. But the sensations necessary for touch reading are many, and can only be produced by a corresponding number of objects, each of which shall serve to excite a distinct mental impression. It has been found that when the finger is applied to two points whose apex distance is less than one-twelfth of an inch (approximately) two separate sensations do

not arise, but only a single sensation, which is referred to a single exciting cause; in other words, the mind recognizes but one object. When the distance is increased to one-twelfth of an inch or more, then two distinct sensations arise at the same time, which the mind associates with two exciting causes. The ideas of relative distance and position are also established, and the points are observed as being upper or lower, vertical, oblique or horizontal. The conjoint sensations excited by two or more points are generalized into a single distinct thought, corresponding to their number and relative position. If the number of points is too great to be taken under the finger at the same time, then the initial, passing and terminal sensations, generated by the motion of the finger, will fix the number and relative position of the points, and thus establish the identity of the sign.

In the experiment already alluded to, the thirty-two per cent. of the pupils of the New York school who had failed to read the line letters in common with the others, learned the New York System in eleven lessons of one hour each, and since that experiment, the widest experience has fully confirmed the sufficiency of the New York System under the physiological test.



As to the chirographic test, it need only be said that wherever this system is known it is used in the written form, the potency of which as a factor in modern education cannot be over valued.

In regard to music and mathematics, the New York System furnishes a complete, tangible equivalent for the melodic, harmonic, metric, dynamic, technical, numerical and algebraic signs and symbols belonging to these subjects, and the manner of their use is prescribed by a code of rules at once complete, logical and easily comprehended.

Under this test of adaptation, the New York System has shown itself equal to every demand made upon it. A word of explanation will show the nature of the correspondence test. As any code of embossed signs is necessarily representative in character, standing for the usual elements of typography, it follows that this representative function will be developed in pro-

portion as each typographical sign has its complementary tangible sign. Thus, for each of the small letters a corresponding small letter. For the capital letters, each of which is a single, not a double, sign, a corresponding single capital—not a small letter with a prefix, making a double sign. For each of the notes or time values in music a corresponding sign of specific time value, rather than a sign of dubious meaning having either of two values. For mathematics, single signs to represent literal and numerical quantities respectively, thus obviating the need for modifying prefixes to distinguish them, and which render the expressions diffusive and clumsy. The New York System conforms admirably to the requirements of this test, the importance of which should not be overlooked.

In addition to the principal standards already noticed, there are two subsidiary tests of only slightly less importance which demand consideration. I refer to the elements of structural economy and structural unity as applied to punctography. If a person were to begin to-day to work out a point system, he would, after careful investigation, reach the following conclusions: First, the projected system should be alphabetic, not phonetic or stenographic. Second, the number of points to be assigned to each letter should be determined by the principle of frequency of occurrence.

In the work of construction two courses are open. The signs may be disposed upon a vertical base form, thus:  or upon a series of base forms, thus: 

The great object to be gained by the recurrent principle is economy of space, but, as is well known, the vertical plan renders the principle almost fruitless in respect to matter printed in full alphabetic form. The horizontal plan, on the contrary, as carried out in the New York System, secures the full advantage of the principle in economy of space in printed matter and in saving of space and of time in writing. The area of a given font of upper and lower case type on the vertical plan is to the area on the horizontal plan as 3 to 2, and there is a corresponding disparity in the area taken for the spacing between letters, words and lines. Closely allied with the subject of economy is that of

abbreviation, the scope and method of which depend upon the amount of material available for this purpose. Here the capacity for extension or enlargement is the factor which determines values. The vertical plan admits 63 separate signs in all, and this number cannot be increased without doubling, a practice which must result in so much ambiguity and confusion as to render it impracticable. On the horizontal plan we derive 120 distinct signs from the first four base forms :  $\cdot$   $\ddot{\cdot}$   $\ddot{\cdot\cdot}$   $\ddot{\cdot\cdot\cdot}$  The number yielded by each respectively being 3, 9, 27, 81 ; total, 120. The fifth base  $\ddot{\cdot\cdot\cdot\cdot}$  yields 243 additional signs. These are not the result of capricious construction, having no discernible order, but are derived from the first and second base forms through a simple and regular method of combination. The whole series may be arranged in three great groups, each of these groups having nine divisions, with nine signs in each division.

It has been suggested that signs exceeding the third base are not practicable, for the reason that these signs cannot be wholly covered at once by the finger tip. Were there any force in this assumption, reading by touch would be impossible, for words are compound signs which must be taken in detail, inasmuch as the finger tip cannot cover a whole word at once. Furthermore, as reading is the consciousness of consecutive sensations, which can only be produced by an onward movement of the finger, it follows that any sign may be identified so long as its parts and their relations can be recognized. As a matter of fact all the signs of the fourth base have been in general use in literature and music throughout the United States for more than twenty-five years, and the rich resources of the fifth base are equally available for the purpose of contraction.

Were all the teachings of experience to be disregarded, leaving us no argument other than that to be derived from the order and method which mark the development of this system of signs, we could not escape the conclusion that it affords the true basis of contraction or tangible shorthand. This important subject awaits development and practical application, the ample resources necessary for which are supplied by the New York System.

I now come to note the element of structural unity. The vertical base, like the lineal idea, points to no definite or necessary formation, and therefore it is the prolific germ of several different varieties, all being constructed upon the same unstable foundation.

Schism is the inevitable result of a lack of some controlling principle of structure in the original type, and in this case the schisms are merely kaleidoscopic phases of the same faulty plan. They do not represent a higher principle or a more perfect development, and therefore they lack a necessary and just cause for being. On the other hand, the New York System is a unit, the structure of which has been so clearly determined by essential, controlling principles as to preclude any necessity for its rearrangement or for a duplication. The improvement and expansion of the system will go on upon the lines already established, but there can be neither reason nor room for another code on the same basis. It is this element of indivisible unity only, which can enable us to avoid that waste of effort and of means which a multiplicity of systems involves, and enables us to build our literature and our system of education together upon an enduring foundation. From this statement of essential and impartial standards, it appears that the New York System is not only superior to every other tangible code yet devised, but that it is so in virtue of being constructed upon the only natural and logical basis known to us.

In conclusion, it is worthy of note that apart from the intrinsic merits of a system, its effectiveness as an instrument of general education will be determined by the character of the matter chosen to be printed in embossed form. Recognizing the importance of the relation which, from the first, the New York System has sustained to the education of the blind, the constant object of the most experienced and devoted educators has been to provide a complete series of text books and music for every grade of pupils. Beginning with a course of readers, by steady adherence to this policy, text books in the following subjects have been published, viz.: algebra, geometry, political history, natural history, physics, physiology, geography, spelling, gram-

mar, arithmetic, physical and political geography, civil government, a Latin dictionary, technical works for the organ, piano, guitar, violin, and brass bands, textual works on harmony, music history, musical acoustics, together with a choice selection of compositions. These publications are the counterparts of standard works in ink print. It is the intention to add to the list until the range of subjects properly embraced in our educational work shall have been covered. There have also been published books of prose, poetry, fiction, biography, anecdote, travel, etc., for general reading and culture, and as the list of textual books becomes more complete this class of works can be extended. The entire Bible is being published by the American Bible Society. The International Series of Sunday School Lessons are published weekly by the Society for Printing Religious Literature, which has also issued a number of important works.

Alone fulfilling all the requirements of the standards by which the value of a system can rightly be determined; holding as it does the most intimate and extended relations with the education of the blind, and associated as it is with the welfare of the blind in all parts of the country through the work of the two great societies heretofore mentioned, the New York System deserves cordial and undivided support, and fully justifies the action taken in 1892 by the Trustees of the American Printing House for the Blind, whereby it was for the fifth time approved and adopted in preference to all other systems as the one in which all future new publications should be made.

If the premises herein laid down be correct, if the arguments advanced and the conclusions drawn be right, we have not only established the superior character and importance of the New York System, but in so doing have also made plain the path of wisdom and of duty that lies before us.

---

# Industrial Department.

THE INDUSTRIAL DEPARTMENT in account with THE NEW YORK INSTITUTION  
FOR THE BLIND, year ending September 30, 1893.

## *Dr.*

To Raw Material and Stock on hand September 30, 1892...	\$221.85
“ Raw Material bought.....	874.59
“ Salaries and Wages.....	1,549.66
“ Bills payable.....	112.33
	<hr/>
	2,758.43
To Balance.....	352.86
	<hr/>
	\$3,111.29

## *Cr.*

By Cash received.....	\$2,588.13
“ Debts receivable.....	327.53
“ Raw Material on hand September 30, 1893 .....	195.63
	<hr/>
	\$3,111.29

# COURSE OF INSTRUCTION.

---

## KINDERGARTEN.

The usual course is followed, the pupils being arranged in two grades.

## LITERARY DEPARTMENT.

*Sub-primary grade.*—Reading, spelling, number.

*Primary grade.*—Reading, spelling, arithmetic.

*Intermediate grade.*—Reading, spelling, geography with dissected maps, English history, object lessons.

*Sub-junior grade.*—Reading, spelling, geography with maps, American history, point writing with composition.

*Junior grade.*—Reading, spelling, English history, arithmetic, grammar, geography, typewriting.

*Sub-senior grade.*—Arithmetic, grammar, history, geography, physiology with apparatus, rhetoric, composition, typewriting.

*Senior grade.*—Algebra, geometry, logic, natural philosophy, mental and moral philosophy, science of government, political economy, typewriting.

## MUSIC DEPARTMENT.

### VOCAL.

*Junior grade.*—Exercises for the control of breath and the formation and articulation of tones, with practice of scales, intervals and pieces; also exercises for the cultivation of the ear.

*Senior grade.*—The same continued with part singing.

### INSTRUMENTAL.

Piano, organ, guitar.

### THEORETICAL AND PRACTICAL.

Harmonic notation, harmony, counterpoint, acoustics, musical form, musical history, theory and practice of teaching, piano technic, point system of tangible music, staff notation, piano tuning.

## INDUSTRIAL DEPARTMENT.

The boys are taught cane seating and mattress making, and with the aid of models are instructed to perform such manipulation of the piano action and strings as are incident to the art of piano tuning.

The girls are taught sewing and knitting by hand and by machines, embroidery, crocheting, and such manipulation of needle, thread, worsted, etc., as are used in producing useful and ornamental articles; also cooking and household economy.

## PHYSICAL TRAINING.

Daily class exercises for all grades.

*Note.*—All the subjects of the literary department cannot be represented in the work of a single year. Such as do not appear in the schedule will be taken up subsequently. The purpose is to complete spelling, grammar, United States history, English history, arithmetic, physics, composition, geography, geometry and civics, according to the requirements of the Regents' examinations, before taking up other subjects in the course.

## DAILY PROGRAM.

A. M.—8 to 8.10.

Chapel exercises.

8.10 to 9.

Senior grade, United States history.	Harmony.
Junior grade, arithmetic.	Piano.
Sub-junior grade, spelling and writing.	Organ.
Intermediate grade, geography.	Piano tuning.
First primary grade, spelling.	Mattress making.
Second primary grade, writing.	Cane seating.
Sub-primary grade, familiar lessons.	Sewing, knitting, etc.
Kindergarten.	

9 to 9.30.

Senior grade, natural philosophy and grammar.	Piano.
	Organ.
Sub-senior grade, arithmetic.	Piano tuning.
Junior grade, geography.	Mattress making.
Reading and spelling.	Sewing, knitting, etc.
Kindergarten.	Cane seating.
Harmony.	

9.30 to 10.

Recess.

10 to 10.45.

Senior grade, arithmetic.	Kindergarten.
Senior grade, geography.	Piano.
Junior grade, United States history.	Organ.
Sub-junior grade, arithmetic.	Piano tuning.
Intermediate grade, arithmetic.	Mattress making.
First primary grade, arithmetic.	Cane seating.
Second primary grade, arithmetic.	Sewing, knitting, etc.
Sub-primary grade, arithmetic.	

10.45 to 11.30.

Senior grade, grammar and arithmetic.	Second primary grade, object lessons.
Senior grade, arithmetic.	Kindergarten.
Sub-senior grade, grammar.	Piano.
Junior grade, grammar.	Organ.
Sub-junior grade, grammar.	Piano tuning.
First primary grade, geography.	Mattress making.

11.30 to 11.45.

Recess.

## 11.45 to 12.45.

Senior grade, arithmetic and harmony.	Piano tuning.
All other grades, elocution and gymnastics, geography and point musical notation.	Mattress making. Cane seating. Organ.

## P. M.—1.45 to 2.30.

Senior singing class.	Mattress making.
Junior singing class, girls' division.	Cane seating.
Piano.	Hand knitting.
Spelling.	Machine sewing.
Piano tuning.	Crocheting.

## 2.30 to 3.15.

Junior singing class, boys' division.	Hand sewing.
Piano.	Machine sewing.
Spelling.	Crocheting.
Piano tuning.	Cooking and household economy.
Mattress making.	Typewriting.
Cane seating.	Organ.
Hand knitting.	

## 3.15 to 3.30.

Recess.

## 3.30 to 4.15.

Piano.	Hand knitting.
Organ.	Machine knitting.
Piano tuning.	Hand sewing.
Music history.	Crocheting.
Kindergarten.	Cooking and household economy.
Spelling.	Typewriting.
Mattress making.	Machine sewing.
Cane seating.	

## 4.15 to 5.

Piano.	Hand sewing.
Organ.	Machine sewing.
Kindergarten.	Crocheting.
Mattress making.	Cooking and household economy.
Cane seating.	Typewriting.
Hand knitting.	

Except from 6 to 6.30 P. M., the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study, and the practice of piano, organ, guitar and harmony lessons.

# LIST OF PUBLICATIONS IN THE NEW YORK POINT PRINT.

## MUSIC CULTURE.

- Wait's System of Point Musical Notation, revised edition.  
 Key to Wait's Musical Notation, revised.  
 Harmonic Notation, by William B. Wait.  
 Normal Course of Piano Technic, by William B. Wait.  
 Musical History, by G. A. Macfarren.  
 The Great German Composers, three volumes.  
 The Standard Operas, by G. P. Upton, two volumes.  
 National Music of the World, Chorley.  
 Stories about Musicians, by Mrs. Ellet, three volumes.  
 Organ Method, by John Stainer, two volumes.  
 Violin Method, Louis Schubert, first part (second part in press).  
 Guitar Method, Carcassi.  
 How to Teach Bands, by F. J. Keller.  
 Tuning the Pianoforte.  
 Tuner's Guide.  
 Notes on Tuning, by J. A. Simpson.  
 Explanatory Introduction to the Riemann edition of the Beethoven Sonatas.  
 Lessons in Musical History, by J. C. Fillmore.  
 The Student's Helmholtz, Broadhouse, two volumes.  
 Sound and its Phenomena, Brewer.  
 Touch and Technic, William Mason (in press).  
 Counterpoint, J. F. Bridge (in press).  
 Double Counterpoint and Canon, Bridge (in press).  
 Fugue, James Higgs (in press).  
 Studies in Phrasing, W. S. B. Mathews (in press).  
 Manual of Musical History, Ritter (in press).  
 Panofka's Vocal A B C (in press).

## PIANO STUDIES.

### PRIMARY AND PROGRESSIVE STUDIES.

- L. Köhler, Op. 190; easy and instructive pieces.  
 C. Czerny, Op. 251; 101 preparatory lessons.

### SCALE STUDIES—BOOK 1.

- |  |                                |
|--|--------------------------------|
| Al. Schmidt, Op. 16, Nos. 3, 4.        | Berens, Op. 61, No. 1.         |
| Duvernoy, Op. 176, Nos. 1, 13, 14, 21. | Le Couppey, Op. 26, Nos. 1, 2. |
| Döring, Op. 8, Nos. 9, 10.             | Köhler, Op. 115, Nos. 1, 2.    |
| Bertini, Op. 29, No. 23.               | Lemoine, Op. 37, No. 24.       |

## ARPEGGIO STUDIES—BOOK I.

Czerny,	Op. 599, Nos. 84, 87, 90, 94, 100.	Duvernoy,	Op. 120, Nos. 4, 7, 8.
Köhler,	Op. 115, Nos. 9, 10.	Czerny,	Op. 636, No. 7.

## TRIPLET STUDIES—BOOK I.

Lemoine,	Op. 37, Nos. 8, 16.	Heller,	Op. 45, Nos. 23, 24.
Krause,	Op. 2, No. 2.	Köhler,	Op. 167, Nos. 1, 2, 6, 8.
Bertini,	Op. 100, No. 7.	Köhler,	Op. 175, No. 8.

## LEGATO STUDIES—BOOK I.

Köhler,	Op. 151, Nos. 7, 8, 9, 10.	Döring,	Op. 8, No. 11.
Köhler,	Op. 175, Nos. 1, 3, 6.	Spindler,	Op. 58, No. 1.
Bertini,	Op. 100, No. 12.		

## VELOCITY STUDIES—BOOK I.

Berens,	Op. 3, No. 6.	Mendelssohn,	Op. 72, No. 5.
Le Couppey,	Op. 26, No. 12.	Heller,	Op. 47, Nos. 12, 18.
Czerny,	Op. 636, Nos. 20, 21.	Döring,	Op. 8, No. 8.
Czerny,	Etudes de la Velocity. No. 11.		

## TRILL STUDIES—BOOK I.

Köhler,	Op. 151, Nos. 1, 2.	A. Krause,	Op. 2, Nos. 1, 3.
L. Röhr,	Op. 24, Nos. 1, 2, 3, 4, 5.		

## PIANO PIECES.

Bach, J. S. ....	Twelve Preludes.*		
Bach, J. S. ....	Fifteen Two-voiced Inventions.*		
Bach, J. S. ....	Bourrée in G.		
Bach, J. S. ....	Prelude and Fugue Nos. II and III, from the Well-Tempered Clavier.*		
Bach, J. S. ....	Prelude and Fugue No. IV, from the Well-Tempered Clavier.*		
Bach, J. S. ....	Allemande, Courante, Gavotte, Bourrée and Gigue, from the G major suite, Kullak edition.*		
Bach, J. S. ....	Fugue from the Toccata in E minor, Kullak edition.*		
Bach, J. S. ....	Preambulum, Kullak edition.*		
Bach-Mason .....	Gavotte in D major.		
Baumfelder, F. ....	Op. 270.		
No. 1.	Sandman Knocks.	No. 5.	The Young Officer.
2.	The Stork Has Come.	6.	The Music Box.
3.	The Old Ruin.	7.	The Setting Sun.
4.	The Vintage.	8.	Grandma's Tale.
Beethoven, L. ....	Sonatinas .....	Op. 49	Nos. 1 and 2.
Beethoven, L. ....	Sonate Pathétique .....	Op. 13*	

\*Associateship music.

Burgmüller, F. .... Twenty-five progressive pieces.

- |                          |                            |
|--------------------------|----------------------------|
| No. 1. Candor.           | No. 13. Consolation.       |
| 2. Arabesque.            | 14. Styrienne.             |
| 3. Pastoral.             | 15. A Ballad.              |
| 4. The Little Reunion.   | 16. The Gentle Complaint.  |
| 5. Innocence.            | 17. The Prattler.          |
| 6. Progress.             | 18. Inquietude.            |
| 7. The Clear Stream.     | 19. Ave Maria.             |
| 8. Gracefulness.         | 20. Tarantelle.            |
| 9. The Chase.            | 21. Harmony of the Angels. |
| 10. The Delicate Flower. | 22. Barcarolle.            |
| 11. The Blackbird.       | 23. The Return.            |
| 12. The Farewell.        | 24. The Swallow.           |

No. 25. The Chevaleresque.

Chopin, F. ....	Polonaise. ....	Op. 40. ....	No. 1.
Chopin, F. ....	Waltz* ....	64. ....	1.
Chopin, F. ....	Waltz* ....	34. ....	1.
Chopin, F. ....	Waltz* ....	34. ....	3.
Chopin, F. ....	Nocturne, No. 12* ....	37. ....	2.
Chopin, F. ....	Nocturne ....	9. ....	2.
Chopin, F. ....	Mazurka* ....	7. ....	3.
Chopin, F. ....	Mazurka* ....	50. ....	1.
Chopin-Liszt ....	Polish Song. ....	74. ....	2.
Clementi, M. ....	Sonatina. ....	36. ....	6.
Gade, Niels W. ....	Christmas Pieces ....	36. ....	

- |                             |                              |
|-----------------------------|------------------------------|
| No. 1. The Christmas Bells. | No. 4. Boy's Merry-Go-Round. |
| 2. Christmas Song.          | 5. Dance of Little Girls.    |
| 3. The Christmas Tree.      | 6. Good Night.               |

Geibel. .... Gavotte Allemande.

Giese, T. .... Op. 298. Six melodious pieces.

- |                        |                             |
|------------------------|-----------------------------|
| No. 1. Tarantelle.     | No. 4. The Two Fisher Boys. |
| 2. Children's Feast.   | 5. Gavotte.                 |
| 3. Grandmother's Song. | 6. Funeral March.           |

Goldner, W. .... Gavotte Mignonne.

Gurlitt, C. .... Aus der Kinderswelt. .... Op. 74.

- |                             |  |
|-----------------------------|--|
| No. 1. Morning Song.        | No. 12. Under the Linden Tree.               |
| 2. The Friendless Child.    | 13. The Sick Little Brother.                 |
| 3. Cradle Song.             | 14. In the Garden.                           |
| 4. In School.               | 15. The Snow Man.                            |
| 5. Slumber Song.            | 16. A Winter Day.                            |
| 6. Santa Claus Song.        | 17. The Ring Dance.                          |
| 7. Christmas.               | 18. The Sorrowful Hour.                      |
| 8. Merry Company.           | 19. Evening Prayer (Prelude and Choral).     |
| 9. The Tin Soldier's March. | 20. The Gentle Child and the Little Ruffian. |
| 10. The Bold Rider.         |  |
| 11. The Doll's Dance.       |  |





## HYMN TUNES.

*Long Meter.*

Creation,	Loving Kindness,	Rockingham,
Duke Street,	Luther,	Rothwell,
Germany,	Mendon,	Solid Rock,
Hamburg,	Migdol,	Tallis' Evening Hymn,
Harmony Grove,	Missionary Chant,	Uxbridge,
Hebron,	Old Hundred,	Ward,
Leyden,	Park Street,	Windham.

*Common Meter.*

Antioch,	Colchester,	Geer,	St. Ann's,
Arlington,	Clarendon,	Manoah,	Varina,
Azmon,	Coronation,	Marlow,	Woodstock,
Balerna,	Cowper,	Mear,	Warwick,
Bemerton,	Dundee,	Noel,	Woodland.
Christmas,	Downs,	St. Martyn's,	-

*Short Meter.*

Boylston,	Gorton,	Newark,	State Street,
Carlisle,	Haydn,	Olney,	St. Thomas,
Comber,	Handel,	Olmutz,	Thornton,
Cranbrook,	Laban,	Shirland,	Withington.
Dennis,	Leighton,	Silver Street,	

L. P. M., Nashville. C. P. M., Meribah. H. M., Lenox. 6s and 4s, America, Italian Hymn, Olivet. 6s and 5s, Morning. 7s, Pleyel's Hymn, Solitude. 7s and 6s, Amsterdam, Missionary Hymn, Jerusalem the Golden, Webb. 8s, and 7s, Autumn, Harwell, Faben, Sicily. 11s, Portugese Hymn. 12s, Scotland.

## LITERATURE.

## LANGUAGE.

Alphabet Sheets; Wait's Point Primer; Point Readers, Nos. 1 to 8; Westlake's 3,000 Word Speller; Cæsar's Commentaries (Latin); Allen's Latin Vocabulary, three volumes; A Class-book in Etymology; Swinton's Word Method Speller; Metcalfe and Bright's Language Exercises; Reed and Kellogg's Higher Lessons in English, two volumes; Collar and Daniell's Beginner's Latin Book; Reed and Kellogg's Word Building; Allen and Greenough's Latin Grammar (in press); Wm. B. Wait's New York Point Primers, new series (in press).

## POLITICAL SCIENCE.

Constitution of the United States and Declaration of Independence; Fisk's Civil Government, two volumes.

## MENTAL PHILOSOPHY.

Loomis' Mental and Social Culture.

## NATURAL SCIENCE.

Gage's Elements of Physics, three volumes; First Steps in Scientific Knowledge, by Paul Bert, three volumes.

## HISTORY AND BIOGRAPHY.

Barnes' Brief History of the United States, three volumes; Miss Young's Young Folks' History of France, two volumes; Warren Hastings; Barnes' Primary History of the United States; Barnes' General History (Political), three volumes; Barnes' General History (Civilization), two volumes.

## MATHEMATICS.

Multiplication Tables; Robinson's Written Arithmetic, three volumes; Captions from Wells' Plane Geometry (demonstration and cuts omitted); Book of Diagrams from Wells' Plane Geometry; Hall's Primary Arithmetic Reader; Peck's Algebra, two volumes; Colburn's Mental Arithmetic; Wells' Solid Geometry (in press); Wells' Trigonometry (in press); Logarithmic Tables (in press).

## PHYSIOLOGY.

Huxley's Physiology, two volumes.

## GEOGRAPHY.

Maury's Physical Geography, two volumes; Essentials of Geography, Fisher.

## TRAVELS AND ADVENTURES.

Tales of Adventure, two volumes; Tales of Discovery, two volumes.

## NOVELS AND PROSE DRAMAS.

Picciola, two volumes; Undine; Selections from Tales from Shakespeare, by Charles and Mary Lamb, two volumes.

## POETRY AND POETIC DRAMAS.

Snow-bound, Whittier; Idyls of the King, Enid, Elaine and Guinevere, by Tennyson; Selections from Longfellow; Selections from Holmes; Selections from Whittier; The Tempest, Shakespeare.

## CHILDREN'S BOOKS.

Rab and His Friends; Rill from the Town Pump and Mrs. Bullfrog; Feather-top; Jack the Giant Killer; Puss in Boots; Tales from the Arabian Nights; Æsop's Fables; Selections from Grimm's Fairy Tales; Hans Christian Andersen's Fairy Tales.

## RELIGIOUS.

Dairyman's Daughter; Bible Blessings; Pilgrim's Progress; Selections from Thomas a' Kempis; Woodman's Nannette and Other Tales; In His Name; Looking Unto Jesus; Stalker's Life of Christ; Wee Davie, and a Trap to Catch a Sunbeam; Hymn Book, two volumes; Sunday School Weekly; Two Addresses by Professor Henry Drummond.

## MISCELLANEOUS.

Irving's Sketch-book, three volumes; Self-help, three volumes; Selections from Chapters on Animals; Emerson's Conduct of Life, two volumes.

## LIST OF PUPILS.

## MALES.

Ackerman, Joseph  
 Annett, Edwin H.  
 Arnold, James H.  
 Austin, William B.  
 Angus, Thomas  
 Bramhall, Charles A.  
 Baptist, Edward G.  
 Baker, John T.  
 Bennett, Walter J.  
 Bollenbach, Jacob  
 Buck, Frank H.  
 Burgmyer, John P.  
 Blumentritt, Charles  
 Callahan, John T.  
 Canavan, Thomas  
 Clarke, John  
 Carmody, George M.  
 Cook, Isaac  
 Collins, Cornelius  
 Conners, Edward  
 Cronin, Patrick  
 Crowley, James J.  
 Cruser, Leslie  
 Davidson, Donald F.  
 Demarest, Peter  
 Dietz, Daniel  
 Dietz, Louis  
 Donovan, John  
 Dorsett, John J.  
 Dunivan, James J.  
 Edward, Ernest  
 Enderlin, William H.  
 Eichberg, Herman  
 Freutenrich, Frank  
 Firman, Louis  
 Gardner, Patrick  
 Green, Harry  
 Gilmartin, Michael  
 Gilger, Francis S.  
 Gorse, William G.  
 Hammond, Charles  
 Hargan, Archibald E.  
 Harty, William  
 Harvey, Robert J.  
 Hannan, Patrick  
 Heisler, Charles L.  
 Hill, Charles J.  
 Hodgins, Cornelius  
 Hoffman, Jacob  
 Irwin, Frank  
 Jamison, Willard V.  
 Kelly, James  
 Kelly, Lawrence  
 Kerrigan, William  
 Kingsburg, Emanuel  
 Kullman, Leon  
 Kuhn, Joseph E.  
 Langer, Joseph  
 Lantry, Michael  
 Lennon, Joseph  
 Loftus, John J.  
 Lope, Frederick  
 Lynch, Francis J.  
 Maher, Patrick  
 Mahle, Charles W.  
 Malcolm, William  
 Macon, James  
 McCarthy, Morris  
 Meinert, Sylvester  
 Merz, Frederick  
 McKenzie, William  
 McKenna, William  
 Mick, Andrew  
 McBride, Joseph  
 Micolasi, Bela  
 Moran, Francis  
 Monohan, Charles  
 Mulhollin, James  
 Murphy, Joseph  
 McGuirck, Peter  
 Mullany, John  
 Mulholland, J. Edward  
 Naylor, Robert V.  
 Nelson, Edward L.  
 O'Neil, James  
 O'Neil, John J.  
 Osborne, Edward  
 O'Bryan, Francis J.  
 Perkins, Richard  
 Pfeifer, Frederick  
 Perdue, Frank B.  
 Probst, Jacob  
 Rennie, Randolph  
 Redmond, Daniel  
 Restrepo-Wribe, Carlos  
 Ricker, John  
 Richmond, Arthur  
 Roper, William T.  
 Robinson, William H.  
 Rumler, Gustav F.  
 Ruddy, C. Paul  
 Sahl, Albert W.  
 Schnapel, Louis  
 Stark, Ernest F. C.  
 Sherry, Bernard  
 Schlegel, Charles A.  
 Schelcher, Conrad  
 Schneider, Christian  
 Smith, Robert T.  
 Smith, Edgar H.  
 Schimpp, William  
 Schroeder, Theo.  
 Schott, William  
 Syfert, Richard  
 Thompson, Walter  
 Torbeck, Geo. M.  
 Topping, Everett  
 Tuckhorn, Walter  
 Tschudi, Henry  
 Tynan, Andrew  
 Van Tassel, Harry  
 Van der Wyk, Herman  
 Wisely, Alexander J.  
 White, Benjamin  
 Wigmore, John  
 Winkleman, Frederick  
 Wilson, Lester  
 Wittenberg, Nathan  
 Wolff, Marcus

## FEMALES.

Baker, Jennie L.  
 Blackburn, Ruth  
 Blagbrough, Emma  
 Bradley, Mary A.  
 Brasseur, Eva  
 Bahr, Florence C.  
 Barry, Mary  
 Beatty, Madeline  
 Bennett, Jane  
 Bennett, Nellie  
 Birtles, Mary E.  
 Britton, Doretta  
 Brown, Laura V.  
 Bowne, Mary E.  
 Casanova, Louisa  
 Clark, Della  
 Clarke, Beryl H.  
 Cooney, Mary  
 Conners, Annie  
 Custy, Mary  
 Daley, Elizabeth  
 De Francescha, Theresa  
 Dibbs, Lily  
 Diedrick, Rosa

Doris, Ellen  
 Dowd, Margaret J.  
 Drumgool, Mary  
 Drum, Margaretta  
 Duffy, Anna  
 Earle, Edith  
 Emanuel, E. Frida  
 Eggers, Adrienna  
 Eliason, Emma J.  
 Flanigan, Emily  
 Feldmann, Augusta  
 Frey, H. Louisa  
 Finn, Catherine  
 Flynn, Mary  
 Gerson, Lottie  
 Greiss, Thresa  
 Griffin, Sarah A.  
 Guff, Sarah  
 Hanley, Mary E.  
 Hefferen, Mary  
 Henger, Theresa B.  
 Henry, Nellie G.  
 Herbert, Fanny  
 Hieber, Rose C.

Hieber, Lily  
 Hinchman, Delphine  
 Hutchinson, C. E.  
 Jarschoff, Sarah  
 Knapp, Sarah E.  
 Kelly, Sarah J.  
 Koenig, Amelia  
 Kilburn, Katie  
 King, Grace H.  
 Kurz, Louisa R.  
 Levy, Annie  
 Lichtenberg, Helen  
 Maher, Annie  
 Meidericks, Amelia  
 McMillian, Emma  
 McDonough, M. J.  
 Moran, Mary  
 McHugh, Florence  
 Murphy, Elizabeth  
 Myers, Catherine  
 Neuhut, Leah  
 Norton, Catherine  
 Odell, Annie M.  
 O'Reilly, Agnes

Palmer, Lois  
 Pross, Jessie  
 Ricker, Frances K.  
 Rudolph, Viola V.  
 Schwander, Daisy  
 Schank, Mary A.  
 Sagefka, Matilda  
 Seitz, Francesca  
 Schlindwein, Winifred  
 Silk, Mary E.  
 Smith, Louisa  
 Scott, Violet  
 Scullin, Caroline  
 Struthers, Effie M.  
 Schumacher, Lizzie  
 Sullivan, Frances M.  
 Thomson, Marion  
 Vandevoort, Grace  
 Wiegand, Elsie  
 Witzell, Catherine  
 Williamson, Catherine  
 Wittich, Ida  
 Yeomans, Julia A.

New York Institute for the  
the blind, New York

Serial

N

59th

1893/94

FIFTY-NINTH

ANNUAL REPORT OF THE MANAGERS

OF

The New York

Institution for the Blind

FOR THE YEAR ENDING SEPTEMBER 30, 1894.

WITHDRAWN  
NEW YORK  
SOCIETY LIBRARY

LIBRARY  
COLLEGE OF PHYSICIAN AND SURGEON  
630 WEST  
NEW YORK



FIFTY-NINTH

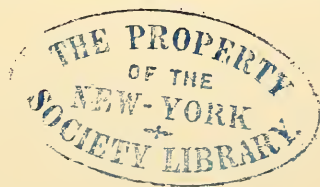
ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK

INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1894.



---

LUX ORITUR.

"And I will bring the blind by a way they knew not; I will lead them in paths that they have not known:  
I will make darkness light before them."—ISAIAH xlii, 16.

---

NEW YORK:  
THE BRADSTREET PRESS, 279 BROADWAY.  
1894.



## BOARD OF MANAGERS.

	<i>Terms of continuous service.</i>
JOHN TREAT IRVING, . . . . .	Since 1863
WILLIAM WHITEWRIGHT, . . . . .	“ 1866
WILLIAM C. SCHERMERHORN, . . . . .	“ 1866
FREDERICK AUGUSTUS SCHERMERHORN, “	1870
PETER MARIÉ, . . . . .	“ 1870
FREDERICK W. RHINELANDER, . . . . .	“ 1874
FREDERICK SHELDON, . . . . .	“ 1874
CHANDLER ROBBINS, . . . . .	“ 1875
PHILIP SCHUYLER, . . . . .	“ 1878
JOHN I. KANE, . . . . .	“ 1881
FREDERICK BRONSON, . . . . .	“ 1888
GEORGE A. ROBBINS, . . . . .	“ 1889
GUSTAV E. KISSEL, . . . . .	“ 1891
JOHN M. BOWERS, . . . . .	“ 1891
GEORGE L. PEABODY, M.D., . . . . .	“ 1891
CHARLES H. MARSHALL, . . . . .	“ 1892
GOUVERNEUR M. SMITH, M.D., . . . . .	“ 1893
HOWLAND DAVIS, . . . . .	“ 1894
WILLIAM A. DUER, . . . . .	“ 1894
WILLIAM G. HAMILTON, . . . . .	“ 1894

## OFFICERS OF THE BOARD.

---

JOHN T. IRVING.....*President.*  
WILLIAM C. SCHERMERHORN...*Vice-President.*  
F. AUGS. SCHERMERHORN.....*Recording Secretary.*  
FREDERICK BRONSON.....*Corresponding Secretary.*  
WILLIAM WHITEWRIGHT.....*Treasurer.*

---

## STANDING COMMITTEES.

---

### *Committee on Finance.*

WILLIAM C. SCHERMERHORN,      PETER MARIÉ,  
GEORGE A. ROBBINS.

---

### *Committee on Supplies, Repairs and Improvements.*

FREDERICK SHELDON,      PHILIP SCHUYLER,  
JOHN M. BOWERS,      CHARLES H. MARSHALL,  
WILLIAM A. DUER.

---

### *Committee on Instruction and Music.*

CHANDLER ROBBINS,      GUSTAV E. KISSEL,  
JOHN I. KANE,      GEORGE L. PEABODY.

---

### *Committee on Manufactures.*

FREDERICK W. RHINELANDER,      FREDERICK BRONSON,  
F. A. SCHERMERHORN,      GOUVERNEUR M. SMITH,  
HOWLAND DAVIS,      WILLIAM G. HAMILTON.

The President shall be *ex-officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex-officio* members of the Committee on Finance.—(*By-Laws.*)

# OFFICERS OF THE INSTITUTION.

---

WILLIAM B. WAIT.....*Superintendent.*

---

WILLIAM A. HUME, M.D.....*Attending Physician.*  
JOHN T. METCALF, M.D.....*Consulting Physician.*  
JOHN H. HINTON, M.D., }  
ROBERT F. WEIR, M.D., } .....*Consulting Surgeons.*

---

## *Teachers in the Literary Department.*

STEPHEN BABCOCK,	CLARA BOOMHOUR,
CHARLES E. BENTON,	NAOMI BOOMHOUR,
MARY E. ROWELL,	GERTRUDE McDONALD,
MARY B. SCHOONMAKER,	ANNE L. LANGWORTHY,
GRACE M. SEATON.	

---

## *Teachers in the Musical Department.*

HANNAH A. BABCOCK,	CATHERINE CONNELL,
JULIA S. LOOMIS,	EVA E. KERR,
JESSIE L. ALEXANDER,	JESSIE COMFORT.

---

## *Teacher in the Kindergarten Department.*

NAOMI BOOMHOUR.

---

## *Teacher in the Tuning Department.*

HENRY COFFRE.

---

## *Teachers of Manual Training—For Boys.*

RUDOLPH MUSSEHL,	DANIEL MCCLINTOCK.
------------------	--------------------

---

## *For Girls.*

CAROLINE E. TOWNSEND,	MARY B. SCHOONMAKER,
HANNAH M. RODNEY,	ANNIE E. HAMLIN.

*House Department.*

WM. H. HARRISON, *Steward.* LOANNA A. HASKELL, *Matron.*  
L. ADELLE ROGERS, *Assistant Matron.*

---

*Juvenile Department.*

ANNIE E. HAMLIN, CLARA BOOMHOUR,  
CAROLINE E. TOWNSEND, NAOMI BOOMHOUR.

---

*Reception Room.*

ANNE L. LANGWORTHY, ALICE HATCHMAN,  
HANNAH M. RODNEY.

---

*Upholstress.*

ANNA J. SHERIDAN.

# FIFTY-NINTH ANNUAL REPORT

OF

## THE NEW YORK INSTITUTION FOR THE BLIND.

*To the Honorable the Legislature of the State of New York :*

The Managers of The New York Institution for the Blind, in compliance with the provisions of the Act of the Legislature, respectfully submit their report for the year ending September 30, 1894.

The whole number of pupils during the past year was 235.

The general health of the pupils has been good. The report of the Attending Physician is hereto annexed.

The following statement of the moneys received and expended is respectfully submitted.

### RECEIPTS.

Cash on hand September 30, 1893.....	\$14,077.64
From General Appropriations.....	42,590.75
Interest on Legacy Investments.....	8,800.23
From Legacies.....	49,617.44
From all other sources (Counties, Industrial Department, etc.)	18,356.52
	<hr/>
	\$133,442.58

### EXPENDITURES.

Provisions and Supplies.....	\$14,705.10
Clothing, Dry Goods, etc.....	4,240.82
Salaries and Wages.....	26,758.33
Fuel.....	3,592.50
Gas.....	1,512.73
Furniture and Fixtures.....	1,910.01
Repairs and Alterations.....	4,122.25
Transportation and Traveling.....	297.24
Insurance.....	60.00
Medicines and Medical Supplies.....	117.80
Assessments.....	101.65
Legacies invested.....	56,998.60
All other expenses.....	9,278.26
	<hr/>
	\$123,695.29
Cash on hand September 30, 1894.....	9,747.29
	<hr/>
	\$133,442.58

The report of the Treasurer, which is hereto annexed, gives details of these receipts and disbursements.

The following is a list of the legacies and donations which have been received by this Institution from time to time since its organization in 1831 up to September, 1894:

Miles R. Burke .....	\$2,000.00	Mrs. Steers .....	34.00
Jane Van Cortland .....	300.00	Thomas Garner .....	1,410.00
Isaac Bullard .....	101.66	Chauncey and Henry Rose...	5,000.00
Elizabeth Bayley .....	100.00	Elizabeth Magee .....	534.50
John Jacob Astor .....	5,000.00	John J. Phelps .....	2,350.00
William Bean .....	500.00	Rebecca Elting .....	100.00
Peter Gerard Stuyvesant....	3,000.00	G. Martins .....	500.00
John Horsburgh .....	5,000.00	Regina Horstein .....	250.00
Elizabeth Demilt .....	5,000.00	John Alstyne .....	10,320.44
Sarah Demilt .....	2,000.00	Elizabeth and Sarah Wooley	5,984.83
C. D. Betts .....	40.00	Benjamin Nathan .....	1,000.00
Sarah Penny .....	500.00	Thomas M. Taylor .....	6,151.94
Sarah Bunce .....	500.00	James Peter Van Horn .....	20,000.00
Elizabeth Idley .....	196.00	Caleb Swan .....	500.00
Samuel S. Howland .....	1,000.00	Mrs. Adeline E. Schermerhorn	10,000.00
William Howe .....	2,585.14	Henry H. Munsel .....	3,396.32
Margaret Fritz .....	100.00	Thomas Chardevoyne .....	5,000.00
James McBride .....	500.00	William Dennistoun .....	11,892.77
Charles E. Cornell .....	521.96	William B. Astor .....	5,000.00
Charles E. Demming .....	50.00	Benjamin F. Wheelwright....	1,000.00
Mrs. Dewitt Clinton .....	200.00	George T. Hewlett (executor)	500.00
W. Brown .....	465.00	Ephraim Holbrook .....	39,458.16
Elizabeth Gelston .....	1,000.00	Mrs. Emma B. Corning .....	5,000.00
Robert J. Murray .....	500.00	Eliza Mott .....	1,475.54
Seth Grosvenor .....	10,000.00	Mary M. Colby .....	595.86
Elijah Withington .....	100.00	D. Marley .....	1,400.00
Benjamin F. Butler .....	812.49	Henry E. Robinson .....	6,000.00
Frissel Fund .....	2,000.00	M. M. Hobby .....	726.28
Simeon V. Sickles .....	6,561.87	Caroline Goff .....	4,161.59
Anson G. Phelps .....	5,675.68	Simeon Abrams .....	5,052.70
Thomas Reilly .....	2,254.84	Catherine E. Johnson .....	530.00
Elizabeth Van Tuyl .....	100.00	Maria Hobby .....	1,187.68
Thomas Eggleston .....	2,000.00	Daniel Marley .....	349.30
Sarah A. Riley .....	100.00	J. L., of Liverpool, England.	25.00
William E. Saunders .....	725.84	Emma Strecker .....	12,221.66
Thomas Eddy .....	1,027.50	Eli Robbins .....	5,000.00
Robert C. Goodhue .....	1,000.00	Margaret Burr .....	11,011.11
Jonathan C. Bartlett .....	190.00	Mary Burr .....	10,611.11
Stephen V. Albro .....	428.57	George Dockstader .....	325.00
John Penfold .....	470.00	Mr. Roosevelt .....	10.00
Madame Jumel .....	5,000.00	Samuel Willetts .....	5,045.00

Augustus Schell .....	5,000.00	Abby A. Coates Winsor.....	1,000.00
James Kelly.....	5,000.00	Harriet Flint.....	1,776.74
William B. Bolles and Leona S. Bolles .....	2,949.11	Morris C. Robbins.....	10,000.00
Edward B. Underhill.....	500.00	Cash .....	25.00
Cash (no name).....	55.00	Julia Ann Delaplaine.....	36,618.83
Harriet Gross .....	1,000.00	Mary Bradish.....	89.40
Mary Hopeton Drake .....	2,340.00	Thomas N. Strong.....	1,893.00
Mary Rogers .....	1,000.00	Maria Moffett, Cash.....	8,891.21
Polly Dean.....	500.00	Maria Moffett, in Stock, Par Value.....	7,600.00
John Delaplaine .....	302.99	John Vanderbilt .....	25.00

Of the funds thus received there are invested in United States bonds one hundred and fifty-eight thousand dollars (\$158,000) at par value, the actual cost of which was one hundred and sixty-nine thousand nine hundred and seventy-one dollars and ninety-one cents (\$169,971.91), and in New York City stock twenty-nine thousand dollars (\$29,000) at par value, the actual cost of which was thirty thousand seven hundred and twenty-two dollars and fifty cents (\$30,722.50).

There is also deposited in the Union Trust Company a portion of said fund, amounting to ninety-five thousand and thirty-nine dollars and fifty-four cents (\$95,039.54). The balance of the fund has been applied to the purposes of the Institution in such ways as the Managers thought would add to the health, comfort and proficiency of the pupils under their charge.

In addition to the funds above mentioned, there has been received since the close of the fiscal year, September 30, 1894, from the estate of Thomas W. Strong, deceased, the sum of one hundred dollars (\$100.00), which will be added to the legacy fund.

During the year great strides have been made in the production of new and novel appliances for use in the education of the blind, not the least valuable of which are the Kleidograph (or machine for writing New York Point) and the Stereograph (for embossing the same on brass plates), both invented by Mr. William B. Wait, the Superintendent of this Institution.

The Institution will soon be in a position to manufacture these machines for its own use, and for sale to others, at not over cost.

The Managers have thought it proper at this time to record their appreciation of Mr. Wait's character and services by adopting the following minute :

"The Managers of the New York Institution for the Blind desire to express and to record their appreciation of the character of Mr. William B. Wait, and of the brilliant work done by him for the benefit of the blind.

"He has been for thirty-four years a teacher in and Superintendent of this Institution, and during all that time his interest, zeal and industry have been unflagging, and his unselfishness most pronounced.

"The 'New York Point' print, devised by him some years ago, marked a great advance in processes for the use and education of the blind. Had he desired to have the system known by his own name it would have been only natural, but he called it the 'New York Point.'

"His recent inventions—the Kleidograph and the Stereo-graph—promise great usefulness. He alone has produced them, but he transfers all his proprietary rights to this Institution, to be used for the benefit of the blind, here and elsewhere, without one penny of pecuniary advantage to himself, and the name of the Institution, and not that of William B. Wait, will appear upon the instruments.

"Such modesty, skill, unselfishness and devotion to duty are rare, and not to be had for a price in the market place.

"This Board hereby tenders to Mr. Wait its thanks for the very great benefits which he has bestowed upon the unfortunate class to whose service he has chosen to devote his life, and places this minute upon the records as a mark of respect and esteem for him as a man, an educator, and a philanthropist."

Since its incorporation this Institution has educated more than 1,600 pupils in the departments of music, literature and manual training, the usual period of instruction in each having been several years. Very many of these graduates have been enabled, from the instruction thus obtained, to support themselves, and to contribute to the support and welfare of their families.

The Managers respectfully ask from your Honorable Body an appropriation of two hundred and fifty dollars (\$250) for each pupil, being the same amount which was appropriated last year.

They also take this opportunity to renew their expression of thanks for the aid and support which your Honorable Body has always given to this very useful and beneficent Institution.

THE NEW YORK INSTITUTION FOR THE BLIND.

JOHN T. IRVING, *President*.

F. AUGS. SCHERMERHORN, *Secretary*.

---

*City and County of New York, ss.:*

JOHN T. IRVING, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report, signed by him, is true, to the best of his knowledge and belief.

JOHN T. IRVING.

Sworn to before me, this 11th day }  
of December, 1894. }

HULBERT PECK, *Notary Public, New York County*.

# Report of the Treasurer.

WILLIAM WHITEWRIGHT, Treasurer, in account with THE NEW YORK INSTITUTION  
FOR THE BLIND, for the year ending September 30, 1894.

## Dr.

To cash balance September 30, 1893.....		\$14,077.64
Received from:		
Legacies and Donations.....	\$49,617.44	
State of New York.....	42,590.78	
State of New Jersey.....	9,158.25	
Rents.....	400.00	
Music and Instruction.....	499.44	
Clothing, Dry Goods, etc.....	82.61	
Manufactures.....	1,786.11	
Interest.....	8,800.23	
New York County.....	3,921.66	
Kings County.....	1,712.60	
Queens County.....	409.76	
Rebate on Taxes.....	24.90	
Supplies.....	207.15	
Petty Accounts.....	21.50	
Furniture and Fixtures.....	50	
Repairs and Improvements.....	12.01	
Dividend Account.....	120.00	
		<u>\$119,364.94</u>

\$133,442.58

## Cr.

By Cash paid for:

Supplies.....	\$14,705.10
Salaries and Wages.....	22,641.05
Clothing, Dry Goods, etc.....	4,240.82
Furniture and Fixtures.....	1,910.01
Repairs and Alterations.....	4,122.25
Traveling Expenses.....	297.24
Gas.....	1,512.73
Legacy Investments.....	56,998.60
Mount Hope Property.....	2,944.06
Music and Instruction.....	4,728.33
Assessments.....	101.65
Insurance.....	60.00
Manufacturing Department, (Materials).....	505.78
Petty Accounts.....	1,100.09
Clothing Account, (Salaries and Wages).....	3,169.40
Manufacturing Department, (Salaries and Wages).....	1,547.88
Drugs and Medicines.....	117.80
Fuel.....	3,592.50
	<u>\$123,695.29</u>

Balance September 30, 1894..... 9,747.29

\$133,442.58

WILLIAM WHITEWRIGHT, *Treasurer.*

Examined with vouchers and found to be correct.

New York, November 29, 1894.

WM. C. SCHERMERHORN, }  
GEORGE A. ROBBINS, } *Finance Committee.*  
PETER MARIÉ, }

## Report of the Attending Physician.

---

*To the Board of Managers of the New York Institution for the Blind:*

GENTLEMEN—In submitting the annual report, your Attending Physician takes pleasure in stating that the past year adds another to the many in which there has been *but little sickness*—not a death, and not a case of *contagious disease* in the house.

It is unnecessary to dwell upon the reasons why there has been this remarkable immunity from sickness and death, as the result speaks for itself. Certain it is that no Institution can be more justly proud of its record in this respect.

I cannot close without acknowledging my gratitude for the constant support and earnest coöperation of our Superintendent in all matters pertaining to the duties of the Attending Physician.

At this date there is no illness of importance in the house.

Respectfully submitted,

WM. A. HUME, M.D., *Attending Physician.*

*New York, November 15, 1894.*

## Report of the Superintendent.

---

*To the Board of Managers :*

GENTLEMEN—I beg to submit the following in regard to the work of the year ending September 30, 1894 :

Number of pupils September 30, 1893.....	198
Enrolled during the year. ....	37
Whole number instructed.....	235
Reductions .....	38
Number September 30, 1894.....	197

### HEALTH.

Among so many young persons whose physical development has been to some degree prevented, and whose vitality has been in many cases impaired, those ordinary ailments which belong to the period of early life are likely to be more frequent than among those who possess all their faculties, and who have not only enjoyed in full measure the healthful sports of childhood and youth, but have suffered less from sickness, pain and confinement. Nevertheless, our school has maintained with great uniformity a good health record.

There are two prime factors in the administration upon which good results depend, viz.: First, efficient precautions against the introduction of disease, or the causes of disease from without; second, unremitting attention to those matters which are essential to a good sanitary condition.

The various matters comprehended in these two items are frequently called to the attention of teachers and pupils, and their intelligent coöperation contributes greatly to their enforcement.

During the past year the general health has been good, and no death has occurred.

## THE LITERARY AND MUSICAL DEPARTMENTS.

The usual order has been pursued in the Literary Department. The subjects are those commonly embraced in a course of English from primary to academic grade, and the order in which they are followed is similar to that observed in other schools.

That, however, which brings our work as nearly as possible upon the same plane with the educational work of other schools, is the uniform standard comprised in the syllabus and examinations prescribed by the Regents of the University of the State of New York.

The question papers are furnished by the Examination Department of the University, and all answer papers are forwarded to the same department to be judged by the examiners there.

For all examinations there is a time limit, and the rules governing the examinations are rigid, severe penalties being imposed for any violations.

It will readily be seen that arrangements made for the examination of a body of students who can see must in many ways bear much more heavily on those who cannot see, but no relaxation of the rules is made in deference to the blind student.

The answer papers are written on typewriting machines. Great care in operating the keyboard is required to avoid mistakes, which when made can rarely be corrected, and which may have quite as bad an effect as errors due to insufficient preparation in study. Notwithstanding the unusual difficulties of their situation, the pupils have learned more and more to appreciate the benefits of these examinations. They pursue their studies with greater resolution and keener interest, and look forward to the day when they may test their powers with cheerful expectation and courage.

In the Music Department the work has been prosecuted with good success along the established lines indicated in the course of musical study.

When we consider the restricted limits to which the blind are confined in this age of concrete study and investigation, that blackboards, wall maps and graphic illustrations are of no use

to them, that visible experiments are of little value, that books are scarce, and that the objects and apparatus commonly used in the study of the physical sciences are costly and often impossible of use to the blind, we have reason to look upon music with special favor and regard.

Music is not so highly esteemed in our work merely because it affords pleasure and entertainment, but because it is rich in materials and methods which may be used in the processes of sound mental development under the conditions imposed upon us. Dullness and monotony are avoided through the great variety of phases which the subject presents; the pupil is constantly stimulated to renewed exertion by the gradually increasing difficulties of technical and theoretical study, and at the same time the sense of hearing, cultivated and refined, affords enjoyment which helps to make life hopeful and happy.

It is greatly to be hoped that the Regents of the University of the State of New York will soon establish a State standard of study and attainment in musical subjects, similar to that which has been provided in other branches.

The following correspondence relating to this subject may be of interest:

Under date of November 23, 1893, a circular letter was received from Melvil Dewey, Secretary of the Board of Regents, from which I quote the following:

"Syllabus. Since the revision of 1890, we have repeatedly declined to consider proposed changes till the revision of 1894, which is to be used till 1899. As the revision of 1890 was hardly in full operation till 1892, it seems desirable that substantially the present syllabus and handbook should hold good for the next half decade. We have promised, however, to consider all propositions for revision at this time, and in the spring to issue announcements of any changes that may seem important enough to justify variation from the system so recently settled.

"Each principal is asked to read the accompanying examination handbook, noting any points which he believes it wise to change; also to go over the entire syllabus, and on the enclosed blank to report for tabulation how many subjects he favors

leaving exactly as they are, and what changes he would recommend in the other subjects."

This request afforded the opportunity for the following reply:

MELVIL DEWEY, Esq.,

*Secretary, University of the State of New York:*

MY DEAR SIR—The receipt of your circular letter of November 23, 1893, affords me the opportunity to present an appeal for the addition of musical subjects to the University syllabus.

Without entering into an extended discussion of the case on its merits, it may be well to recall a few facts indicative of the importance of this matter.

1st. Music enters into the home life, the school life, the religious life, and the national life of the entire people.

2d. Music is taught in our schools, our homes and our choir classes, and hence teachers of music should be well equipped for this important work.

3d. Music is a conservator of the health of the children, and a factor in their moral development.

4th. As an educational means for the cultivation of attention, order, memory, symmetry, invention, taste, the sense of right relationship and self-control in doing, music has no equivalent in the syllabus, and cannot be substituted by any other subject.

The examinations should always embrace the theoretical side of the following related subjects:

The elements of Melodic and Harmonic Notation, Meter and Rhythm, Terminology, Harmony, Counterpoint, Double Counterpoint, Fugue, Music History, Musical Acoustics.

In all academies the examinations may also embrace: Demonstrative piano, organ and voice, and Theoretic piano, organ and voice.

The following tentative suggestions are submitted in regard to carrying a plan into effect:

1st. That the examinations be held in March and June of each year.

2d. That so much of the subject as corresponds with reading, writing, elementary arithmetic and grammar be made obligatory.

3d. That above this limit the subjects be added as alternatives to some of those now embraced in the syllabus.

No phase of educational work so much needs to be improved as this branch, and there is no means by which this can be so quickly and thoroughly accomplished as through the examinations of the Regents of the University.

Respectfully submitted,

WILLIAM B. WAIT,

*November 28, 1893.*

*Superintendent.*

The adoption of a standard on these or similar lines could not fail to exert a most salutary influence upon the schools throughout the state. While we have every reason to believe that the work in this school conforms to the requirements of right standards, still there would be satisfaction and incentive in testing our work by a standard established by the Regents, and recognized throughout the state.

#### THE INDUSTRIAL DEPARTMENT.

It will be evident to even a casual observer that blindness practically closes many of the avenues of mental and physical activity, and considerably restricts the scope of action in those which remain open. The restrictions upon active games and sports affect seriously the development of those muscles which are used in the performance of almost every kind of work in which the manipulation of materials is required. Our educational work would, therefore, not be complete without some means of teaching the pupils to use their hands intelligently in making useful articles and in performing acts of useful service. The instruction of the Kindergarten is followed by piano tuning, cane seating and mattress making for the boys. The girls are taught to sew, knit, crochet, and to operate the sewing machine. Cooking also furnishes a most interesting and valu-

able subject of instruction for our girls, and opens to them new possibilities of useful activity in their own homes.

In this department, as elsewhere, the object is to develop latent faculties, impart useful knowledge, inculcate habits of industry, and foster a spirit of prudent self-reliance.

## BOOKS.

One of the most important contributions of the year to our embossed literature is that made by the American Bible Society. It consists of the entire Bible in New York Point. By this means the beneficent influence of the Bible Society will be extended to the blind in many homes, not only in the United States, but throughout the world, wherever English speaking blind persons are to be found.

For this work, so good in its purposes, its magnitude and its permanence, the American Bible Society has our sincere thanks, and will have the gratitude of all the blind into whose hands this great blessing shall fall.

## THE KLEIDOGRAPH.

Having at our disposal a satisfactory code of tangible signs in which literature, music and mathematics may be expressed, it follows that appliances for embossing must be devised by which such code may be employed for printing books, and also for the purpose of writing. The latter consideration is vital, for without some efficient means for writing, the system would lack the chief element of educational value.

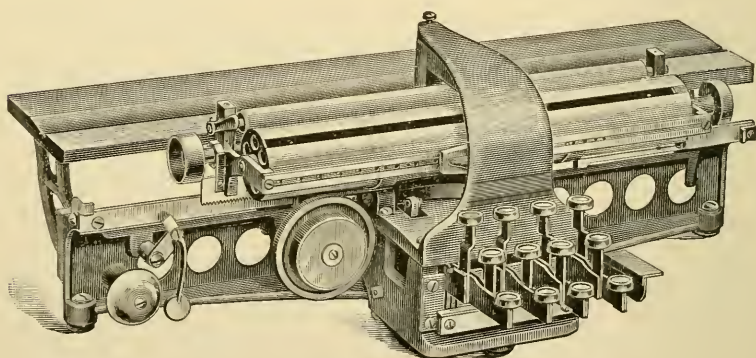
Printing in embossed form was readily accomplished through the use of movable types, reproduced in stereotype or electro-type plates.

For tangible writing the most simple and obvious appliance consists of a small metal stylus, and a tablet having either grooves or small semi-spherical cavities, into which the paper is depressed by the stylus, the necessary arrangement of the points into letters, words and lines being regulated by a movable metal guide plate, placed over the paper which rests on the

tablet. As each sign is made point by point, each requiring a distinct movement of the hand, writing in this manner is somewhat laborious and relatively slow. Moreover, as the points are impressed downwards into the depressions of the tablet, the manuscript must be removed from the tablet in order that it may be read.

It is manifest that some device by which any sign can be formed at a single stroke in position for reading, without removing the paper, would render the operation of writing in tangible form much more interesting, easy and rapid than it has been heretofore.

With this object in view I have designed an instrument called the Kleidograph (key writer), an illustration of which is given in the accompanying cut.



THE KLEIDOGRAPH.

The following is a general description of the Kleidograph and of its operation:

The manual consists of twelve embossing keys and a space key, the former being arranged in three rows, stepwise, one above the other. The eight keys of the two upper rows correspond with the fourth base form of the New York code, viz.,  
 .....  
 .....  
 .....

For convenience, the keys are known by numbers, in the same manner as the points in the foregoing sign; those in the

upper row as 1, 3, 5, 7, and those in the row next below as 2, 4, 6, 8. At the back end of the key levers are the eight embossing stylets, each of which corresponds in position and action with the key having the same number. Thus, key one actuates stylet one, and produces point one. If the manual were provided with only the eight keys above described, the use of both hands would constantly be required in operating the keys. One of the most important labors of the student, however, is that of making written notes while reading from books. While so engaged, one hand should be free for reading and keeping the place on the page, while the other should manage the keyboard. This important object is fully attained by means of the supplementary keys of the lowest row, each of which, when pressed down, will carry with it the pair lying directly above it. To distinguish these keys from the eight primary ones, they are called compound keys, and are known by the ordinal names first, second, third and fourth. The efficacy of this mechanism will appear when it is seen that eight points are made at a single movement by the use of only four fingers of one hand.

The paper carriage consists of a light frame, carrying a slotted cylinder of thin metal, and provided at the right hand end with a fixture by which the cylinder may be revolved at will. The paper may be of any width up to ten inches.

Having first passed the sheet between the rubber feed rolls and properly inserted one end of it in the cylinder, the paper by gently turning the cylinder is neatly wrapped around it until the head of the sheet is brought to its proper position, which is indicated by the head line edge formed by a beveled depression in the reading board. It is important that the insertion of the paper should be effected easily and correctly. This has been amply provided for as follows: First, the paper rests evenly and conveniently on the reading board; second, it can be squarely adjusted against the inside of the cylinder; third, when being drawn in it can be lined up with the outer edge of the board and finally with the head line edge. It is equally important that the forward feed of the paper from line to line should be true, as otherwise the lines would not be parallel upon the paper and

might run entirely off at the bottom of the sheet. Accuracy in this respect is secured by substantial feed rolls of metal covered with rubber.

The front of the paper carriage has a face plate, perforated with holes at intervals of six teeth of the rack, which correspond to the space of six points horizontally. By placing a suitable pin in any desired hole, the run of the carriage can be adjusted to vary the length of the lines, or to suit different sizes of paper.

The movement of the paper rolls and the backward run of the carriage for beginning a new line are both effected by the left hand. For this there is a two-fold reason. First, it is desirable to obviate the necessity of removing the right hand from the page when reading; second, if the carriage were run back by the right hand there would be nothing by which to judge of the distance through which the hand should move to accomplish the desired end easily and without unnecessary wear. The left hand, however, in moving back will meet the bridge upon which the thumb may rest, while the other fingers gently bring the carriage to the end of the run.

Without entering further into details, I will say that all matters have been carefully considered that might affect the easy management, efficiency and durability of the Kleidograph, the use of which will be of great service in our educational work.

The following is a brief summary of the practical uses and capacities of the machine.

1st. It will write either literature, music or mathematics, according to the New York Point System.

2d. Any paper of ordinary weight, up to ten inches in width, may be used.

3d. The manual can be operated easily by one hand alone.

4th. Any letter or sign having eight points, or less, is formed at a single stroke.

5th. Characters of any length, and having any number of points, can be made by adjustment.

6th. All combinations of the first base, e, t, i, with those of the second base, a, n, o, s, d, l, m, r, and th, can be made at a single stroke. Thus the words in, at, to, are made with one

stroke; into, test, nest, with two strokes, and little, tested, letter, with three strokes.

7th. The manuscript can be read without removing the paper.

8th. The Kleidograph can be used accurately without the necessity of a great deal of practice.

9th. The machine will permit any degree of speed which the operator can attain.

### THE STEREOGRAPH.

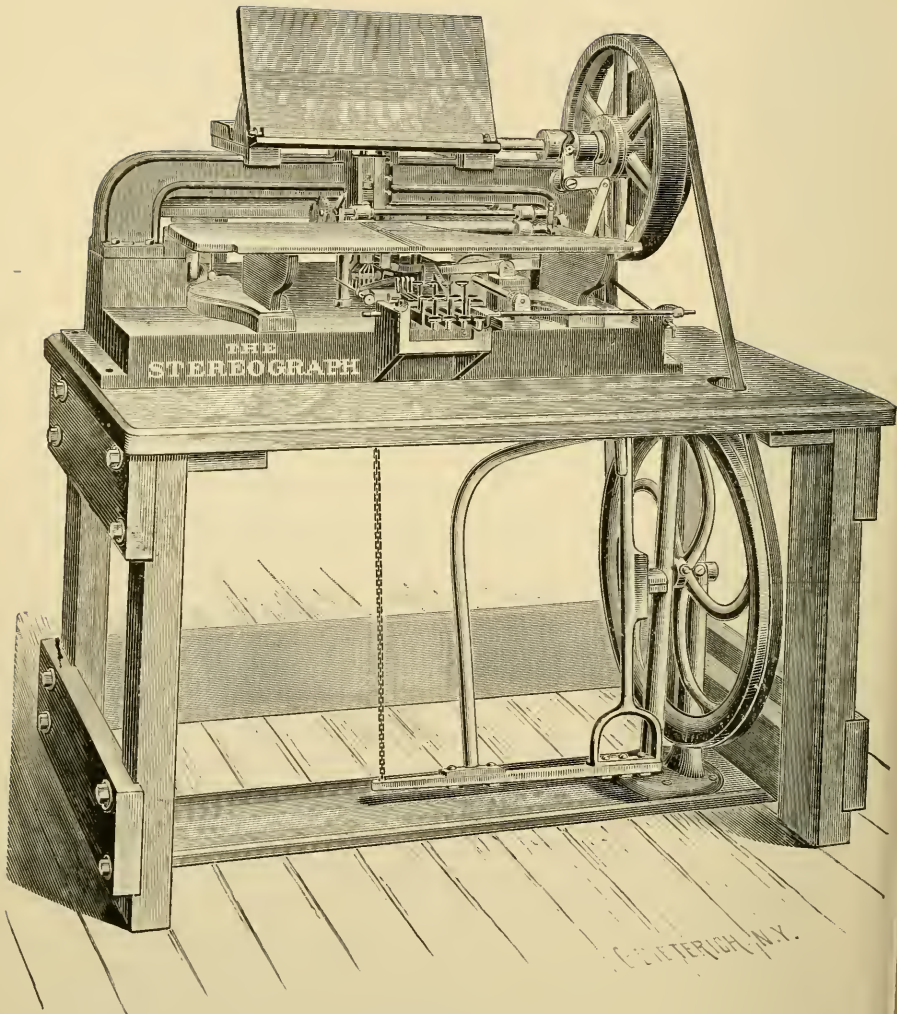
This machine is a development from the Kleidograph, and like it, is a practical accessory of the New York System, but of broader character and use.

The special work of this machine is to emboss metal plates ready for use in printing. The operator takes the place of a compositor, while the machine itself does the work usually accomplished by the use of moveable type and the processes of stereotyping and electrotyping.

The action of the machine is light and quiet, and its management is easily learned. As will be seen in the illustration, the Stereograph is unlike the Kleidograph, except that the keyboard is the same.

In using the writing machine the power necessary for embossing is furnished by the fingers. This is impossible in the case of metal plates. In constructing the metal embosser it was my purpose to provide the required power by means of either a treadle, electric dynamo, or by a belt from shafting, and to control the operation of the machine entirely by the keyboard. In the illustration a swinging treadle is shown, which connects by a light belt with the balance-wheel above. Briefly described, the operation of the machine is as follows:

The carriage being in place at the right hand end, with the front feed-rolls open, the metal plate is inserted and adjusted between the stylets and the impression plate, after which the feed-rolls are closed upon the plate, thus firmly holding it in place on the carriage. Motion is then imparted by the treadle to the driving-wheel, which primarily turns upon its bearing as



THE STEREOGRAPH.

a loose pulley, ready, however, to be firmly engaged with its shaft by the action of the keyboard. By depressing the spacer or any of the embossing keys the following results are produced :

1st. The stylets required for any chosen letter or sign are selected.

2d. The feed pawl is thrown forward from one to five teeth of the feed rack, thus determining the throw of the carriage, which will correspond to the length of the sign last made.

3d. The driving-wheel is thrown into engagement with the shaft, thus imparting motion to the embossing plate by means of an eccentric connection with the shaft at the left hand end.

4th. By means of the slotted cam, shown in the enlarged part of the shaft at the right, motion is transmitted through a lever and intermediate connections, to the carriage, which is thrown forward directly after the impression has been made.

When nearing the end of a line notice is given by a signal bell. When the end has been reached the metal plate is thrown forward for the next line by means of the feed-rolls, which are operated by the milled thumb-piece at the right hand end of the carriage. The feed pawl is then disengaged from the rack by lightly pressing a lever placed just below the table, and the carriage is gently restored to the starting point by the tension of a spring, which also serves to prevent an overthrow of the carriage. In this manner line after line is embossed until the sheet has been filled.

In regard to speed, the machine will be limited only by the capacity of the operator.

It may be noted in this connection that while the element of speed in respect to appliances for embossing, as compared with each other, or with the product of a compositor using movable type, is naturally attractive, it is illusive and likely to mislead. For example, suppose that machine No. 1 produces in one hour two plates of a given size, and that in the same time No. 2 produces three similar plates. Apparently, then, No. 2 is the better machine. On examination, however, it appears that the "copy" which occupies the three plates done by No. 2 is con-

tained on the two plates done by No. 1. That is, the cost of plates for a given amount of "copy" is 50 per cent. greater with No. 2 than with No. 1, and this excess is needlessly added to the cost of the book-making plant. This needless waste does not stop here. The cost for paper, press work, binding and transportation of books printed from the plates of No. 2 will be similarly greater than from those of No. 1, and this unnecessary outlay would continue through every edition, thus entailing a far more serious loss than that first incurred in making the plates by machine No. 2.

This may be strikingly shown by the following illustration. The entire Bible as recently printed in the New York Point by the American Bible Society contains 1,839 pages, and costs for paper, press work and binding about \$21 per copy. The same book embossed after Braille would require approximately 2,758 pages of the same size, at a cost of \$31.50 per copy. The cost of five hundred copies in Braille at \$31.50 will exceed the cost of the same number of copies in New York Point at \$21 by \$5,250, and this excess, placed on the 2,758 Braille plates, gives an average of \$1.90 per plate.

Nothing can be more plain than that the publication of books under conditions that involve such cumulative waste as this, is not in accordance with sound business principles or with the suggestions of wise philanthropy.

Patents for the Kleidograph were granted to me on June 12, 1894, and November 20, 1894, and for the Stereograph on November 20, 1894.

My dominant purpose in constructing these appliances was to enlarge and strengthen the educational resources of this school, and to promote the welfare of the blind by improving the facilities for acquiring, using and dispensing knowledge.

With these objects in view, and in order that they may be fully and permanently secured, I have with great satisfaction transferred the title and all interests connected with the Kleidograph and Stereograph to this Institution.

## MEETING OF THE AMERICAN ASSOCIATION OF EDUCATORS OF THE BLIND.

The Thirteenth Biennial Meeting of the Association was held at Chautauqua, New York, July 17, 18 and 19, 1894.

There was a good attendance, twenty-four institutions being represented. Mr. G. E. Vincent, in some remarks appropriate to the occasion, extended a cordial welcome to the Association in behalf of the Chautauqua Assembly, after which Mr. A. H. Dymond, of Brantford, Canada, President of the Association, delivered an able address. During the meetings the following papers were read, each of which was followed by an animated impromptu discussion :

- "Suggestions for Studies in Psychology," by Mr. James J. Dow, Faribault, Minn.
- "The Use of Text Books," by Mr. George Morrison, Baltimore, Md.
- "The Physical Development of the Blind," by Mr. H. N. Felkel, St. Augustine, Fla.
- "System vs. Individuality in the Education of the Blind, in Both Local and National Reference," by Mr. W. G. Todd, Kansas City, Kan.
- "How Can We Give Our Pupils a More General Knowledge of Business?" by Mr. J. M. Costner, Raleigh, N. C.
- "Primary Reading," by Miss Nelly Love, Indianapolis, Ind.
- "Are We Working on the Right Line?" by Mr. H. B. Jacobs, Pittsburgh, Pa.
- "State Homes For the Blind," by Mr. Frederick R. Place, Batavia, N. Y.
- "Thoughts on the Education and Habits of the Blind," by Mr. I. S. Humbert, Staunton, Va.

The following officers of the Association were elected :

### *President.*

JAMES J. DOW, Minnesota.

### *Vice-Presidents.*

T. S. DOYLE, Virginia.                      W. G. TODD, Kansas.

### *Treasurer.*

STEPHEN BABCOCK, New York.

### *Executive Committee.*

F. D. MORRISON, Maryland.      H. B. JACOBS, Western Penn.  
LYNN S. PEASE, Wisconsin.      H. N. FELKEL, Florida.  
WM. B. WAIT, New York, *Chairman.*

The regular meeting of the Trustees of the American Printing House for the Blind was held July 18, 1894. The President,

Robert Cochran, Esq., of Louisville, occupied the chair. The subject that chiefly engaged the attention of the members was involved in the following preamble and resolution :

*"Whereas*, The three systems of embossed printing, known as the 'Braille,' the 'New York Point,' and the 'Line Letter,' are each established upon a firm basis in the Schools for the Blind in America ; and

*"Whereas*, It is the opinion of this Board that all efforts to agree upon a single system are fruitless and should be abandoned ; be it therefore

*"Resolved*, That the Congressional Subsidy Fund, controlled by this Board, and since its creation used by the 'American Printing House for the Blind,' be divided into three separate parts, to be expended in the publication of books in the three systems named, the amount to be expended for each system to be determined as follows : Each member of this Board shall be entitled to as many votes as there were pupils in the school over which he presides during the term immediately preceding the meeting of the board ; the vote of each member to be cast for any one system, or divided and cast for two or three, as he may elect, and the ratio of all the votes cast for any one system to the grand total of votes cast shall determine the proportion of the fund that shall be expended for that system."

Passing over the specious character of the preamble and the impracticability of the plan as indicated in the resolution, three objections may be briefly stated, either of which should prove fatal to the proposition.

1st. It would require that books be printed in three different alphabetic codes, involving three fonts of type, three sets of plates, and would entail more than three times the expense that would be incurred for a given amount of matter in one code.

2d. The so-called "Braille" system greatly exceeds the New York system in bulk and cost, and even if this were not so, it would be needless waste of time and money to reproduce the works already available in the New York system.

3d. To thoroughly master any one system so that it may be fully utilized in reading and writing will require all the time that

can be properly allowed within the school period. But, in order to make the use of books and of writing in three systems as efficient as can be made on the basis of a single code, the pupil would be required to learn three systems.

These and other considerations in favor of uniformity, efficiency and economy in the use of time and of money, as against the confusion and wastefulness which must inevitably result from the attempt to use three different systems, were presented by several members, and the proposition was defeated by a vote of 21 to 5.

This decision is in harmony with the repeated declarations of the Trustees of the American Printing House for the Blind, and of the American Association of Instructors of the Blind since 1871, and no other course could have been pursued with consistency and prudence.

In conclusion, it affords me pleasure to express my appreciation of the cordial interest shown by teachers and officers in the efficient discharge of their duties, and to warmly commend the pupils for their general good conduct and diligence in the pursuit of their various studies.

All of which is respectfully submitted.

WILLIAM B. WAIT,  
*Superintendent.*

# Industrial Department.

---

THE INDUSTRIAL DEPARTMENT in account with THE NEW YORK INSTITUTION  
FOR THE BLIND, year ending September 30, 1894.

*Dr.*

To Raw Material and Stock on hand September 30, 1893...	\$195.63
“ Raw Material bought .....	505.78
“ Salaries and Wages.....	1,547.88
“ Bills Payable.....	199.00
	<hr/>
	\$2,448 29

*Cr.*

By Cash received .....	\$1,786.11
“ Debts receivable.....	226.40
“ Raw Material on hand September 30, 1894.....	204.72
	<hr/>
	\$2,217.23
To Balance.....	231.06
	<hr/>
	\$2,448.29

# COURSE OF INSTRUCTION.

---

## KINDERGARTEN.

The usual course is followed, the pupils being arranged in two grades.

## LITERARY DEPARTMENT.

*Sub-primary grade.*—Reading, spelling, number.

*Primary grade.*—Reading, spelling, arithmetic.

*Intermediate grade.*—Reading, spelling, geography with dissected maps, English history, object lessons.

*Sub-junior grade.*—Reading, spelling, geography with maps, American history, point writing with composition.

*Junior grade.*—Reading, spelling, English history, arithmetic, grammar, geography, typewriting.

*Sub-senior grade.*—Arithmetic, grammar, history, geography, physiology with apparatus, rhetoric, composition, typewriting.

*Senior grade.*—Algebra, geometry, physics, mental and moral philosophy, civics, political economy, typewriting.

## MUSIC DEPARTMENT.

### VOCAL.

*Junior grade.*—Exercises for the control of breath and the formation and articulation of tones, with practice of scales, intervals and pieces, also exercises for the cultivation of the ear.

*Senior grade.*—The same continued with part singing.

### INSTRUMENTAL.

Piano, organ, guitar.

### THEORETICAL AND PRACTICAL.

Harmonic notation, harmony, counterpoint, acoustics, musical form, musical history, theory and practice of teaching, piano technic, point system of tangible music, staff notation, piano tuning.

## INDUSTRIAL DEPARTMENT.

The boys are taught cane-seating and mattress-making, and with the aid of models are instructed to perform such manipulation of the piano action and strings as are incident to the art of piano-tuning.

The girls are taught sewing and knitting by hand and by machine, embroidery, crocheting, and such manipulation of needle, thread, worsted, etc., as are used in producing useful and ornamental articles; also cooking and household economy.

## PHYSICAL TRAINING.

Daily class exercises.

NOTE.—All the subjects of the literary department cannot be represented in the work of a single year. Such as do not appear in the schedule will be taken up subsequently. The purpose is to complete spelling, grammar, United States history, New York State history, English history, arithmetic, physics, composition, geography, geometry and civics, according to the requirements of the Regents' examinations, before taking up other subjects in the course.

## DAILY PROGRAM.

A. M.—8 to 8.10.

Chapel exercises.

8.10 to 9.

Senior grade, United States history.	Harmony.
Sub-senior grade, geography.	Piano.
Junior grade, arithmetic.	Organ.
Sub-junior grade, spelling.	Piano tuning.
First primary grade, writing.	Mattress making.
Second primary grade, spelling.	Cane seating.
Sub-primary grade, familiar lessons.	Sewing, knitting, etc.
Kindergarten.	

9 to 9.50.

Senior grade, physiology and hygiene.	Piano.
Sub-senior grade, arithmetic.	Organ.
Junior grade, geography.	Piano tuning.
Sub-junior grade, reading and spelling.	Mattress making.
Kindergarten.	Sewing, knitting, etc.
Point Print Music writing.	Cane seating.

9.50 to 10.

Recess.

10 to 10.45.

Senior grade, arithmetic.	Piano.
Senior grade, geography.	Counterpoint.
Sub-junior grade, arithmetic.	Organ.
Intermediate grade, arithmetic.	Piano tuning.
First primary grade, arithmetic.	Mattress making.
Second primary grade, arithmetic.	Cane seating.
Sub-primary grade, arithmetic.	Sewing, knitting, etc.
Kindergarten.	

10.45 to 11.30.

Senior grade, arithmetic.	Piano.
Sub-senior grade, grammar.	Organ.
Junior grade, grammar.	Piano tuning.
Sub-junior grade, grammar.	Mattress making.
Intermediate grade, geography.	
First primary grade, spelling.	
Second primary grade, object lessons.	
Kindergarten.	

11.30 to 11.45.

Recess.

## 11.45 to 12.45.

Senior grade, arithmetic and harmony.	Piano.
All other grades, elocution and gymnastics, geography and typewriting.	Organ. Piano tuning. Mattress making. Cane seating.

## P. M.—1.45 to 2.30.

Senior singing class.	Mattress making.
Junior singing class, girls' division.	Cane seating.
Piano.	Hand knitting.
Spelling.	Machine sewing.
Piano tuning.	Crocheting.

## 2.30 to 3.15.

Junior singing class, boys' division.	Hand knitting.
Piano.	Hand sewing.
Spelling.	Machine sewing.
Piano tuning.	Crocheting.
Harmonic notation.	Cooking and household economy.
Mattress making.	Typewriting.
Cane seating.	Organ.

## 3.15 to 3.30.

Recess.

## 3.30 to 4.15.

Piano.	Hand knitting.
Organ.	Hand sewing.
Piano tuning.	Crocheting.
Harmony.	Cooking and household economy.
Kindergarten.	Typewriting.
Spelling.	Machine sewing.
Mattress making.	
Cane seating.	

## 4.15 to 5.

Piano.	Hand sewing.
Organ.	Machine sewing.
Kindergarten.	Crocheting.
Mattress making.	Cooking and household economy.
Cane seating.	Typewriting.
Hand knitting.	

Except from 6 to 6.30 P. M., the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study, and the practice of piano, organ, guitar and harmony lessons.

# LIST OF PUBLICATIONS IN THE NEW YORK POINT PRINT.

## MUSIC CULTURE.

- Wait's System of Point Musical Notation, revised edition.  
 Key to Wait's Musical Notation, revised.  
 Harmonic Notation, by William B. Wait.  
 Normal Course of Piano Technic, by William B. Wait.  
 Musical History, by G. A. Macfarren.  
 The Great German Composers, three volumes.  
 The Standard Operas, by G. P. Upton, two volumes.  
 National Music of the World, Chorley.  
 Stories about Musicians, by Mrs. Ellet, three volumes.  
 Organ Method, by John Stainer, two volumes.  
 Violin Method, Louis Schubert, first part.  
 Guitar Method, Carcassi.  
 How to Teach Bands, by F. J. Keller.  
 Tuning the Pianoforte.  
 Tuner's Guide.  
 Notes on Tuning, by J. A. Simpson.  
 Explanatory Introduction to the Riemann edition of the Beethoven Sonatas.  
 Lessons in Musical History, by J. C. Fillmore.  
 The Student's Helmholtz, Broadhouse, two volumes.  
 Sound and its Phenomena, Brewer.  
 Touch and Technic, William Mason, Vol. I.  
 Counterpoint, J. F. Bridge (in press).  
 Studies in Phrasing, W. S. B. Mathews (in press).  
 Manual of Musical History, Ritter (in press).  
 Panofka's Vocal A B C, two volumes.  
 "Materials Used in Musical Composition," Goetschius, Vol. I.

## PIANO STUDIES.

### PRIMARY AND PROGRESSIVE STUDIES.

- L. Köhler, Op. 190; easy and instructive pieces.  
 C. Czerny, Op. 261; 101 preparatory lessons.

### SCALE STUDIES—BOOK I.

- |                                 |                                    |
|---------------------------------|------------------------------------|
| Al. Schmidt, Op. 16, Nos. 3, 4. | Duvernoy, Op. 176, Nos. 1, 13, 14. |
| Berens, Op. 61, No. 1.          | Köhler, Op. 115, Nos. 1, 2.        |
| Bertini, Op. 29, No. 23.        | Le Couppey, Op. 26, Nos. 1, 2.     |
| Döring, Op. 8, Nos. 9, 10.      | Lemoine, Op. 37, No. 24.           |

## ARPEGGIO STUDIES—BOOK I.

Czeruy,	Op. 599,	Nos. 84, 87, 90,	Duvernoy,	Op. 120,	Nos. 4, 7, 8.
	94, 100.		Köhler,	Op. 115,	Nos. 9, 10.
Czeruy,	Op. 636,	No. 7.			

## TRIPLET STUDIES—BOOK I.

Bertini,	Op. 100,	No. 7.	Köhler,	Op. 175,	No. 8.
Heller,	Op. 45,	Nos. 23, 24.	Krause,	Op. 2,	No. 2.
Köhler,	Op. 167,	Nos. 1, 2, 6, 8.	Lemoine,	Op. 37,	Nos. 8, 16.

## LEGATO STUDIES—BOOK I.

Bertini,	Op. 100,	No. 12.	Köhler,	Op. 175,	Nos. 1, 3, 6.
Döring,	Op. 8,	No. 11.	Spindler,	Op. 58,	No. 1.
Köhler,	Op. 151,	Nos. 7, 8, 9, 10.			

## VELOCITY STUDIES—BOOK I.

Berens,	Op. 3,	No. 6.	Heller,	Op. 72,	No. 5.
Czeruy,	Op. 636,	Nos. 20, 21.	Le Couppey,	Op. 26,	No. 12.
Czeruy,	Etudes de la Velocity,		Mendelssohn,	Op. 72,	No. 5.
	No. 11.				
Döring,	Op. 8,	No. 8.			

## TRILL STUDIES—BOOK I.

A. Krause,	Op. 2,	Nos. 1, 3.	L. Rohr,	Op. 24,	Nos. 1, 2, 3, 4, 5.
Köhler,	Op. 151,	Nos. 1, 2.			

## PIANO PIECES.

Bach, J. S.....	Twelve Preludes.*		
Bach, J. S.....	Fifteen Two-voiced Inventions.*		
Bach, J. S.....	Bourrée in G.		
Bach, J. S.....	Prelude and Fugue Nos. II and III, from the Well-Tempered Clavier.*		
Bach, J. S.....	Prelude and Fugue No. IV, from the Well-Tempered Clavier.*		
Bach, J. S.....	Allemande, Courante, Gavotte, Bourrée and Gigue, from the G major suite, Kullak edition.*		
Bach, J. S.....	Fugue from the Toccata in E Minor, Kullak edition.*		
Bach, J. S.....	Preambulum, Kullak edition.*		
Bach-Mason	Gavotte in D major.		
Baumfelder, F.....	Op. 270.		
No. 1.	Sandman Knocks.	No. 5.	The Young Officer.
2.	The Stork Has Come.	6.	The Music Box.
3.	The Old Ruin.	7.	The Setting Sun.
4.	The Vintage.	8.	Grandma's Tale.
Beethoven, L.....	Sonatinas.....	Op. 49.....	Nos. 1 and 2.
Beethoven, L.....	Sonate Pathétique.....	Op. 13*	

\* Associateship music.

- Burgmüller, F. .... Twenty-five progressive pieces.
- |                          |                            |
|--------------------------|----------------------------|
| No. 1. Candor.           | No. 13. Consolation.       |
| 2. Arabesque.            | 14. Styrienne.             |
| 3. Pastoral.             | 15. A Ballad.              |
| 4. The Little Reunion.   | 16. The Gentle Complaint.  |
| 5. Innocence.            | 17. The Prattler.          |
| 6. Progress.             | 18. Inquietude.            |
| 7. The Clear Stream.     | 19. Ave Maria.             |
| 8. Gracefulness.         | 20. Tarantelle.            |
| 9. The Chase.            | 21. Harmony of the Angels. |
| 10. The Delicate Flower. | 22. Barcarolle.            |
| 11. The Blackbird.       | 23. The Return.            |
| 12. The Farewell.        | 24. The Swallow.           |
- No. 25. The Chevaleresque.
- Chopin, F. .... Polonaise ..... Op. 40..... No. 1.
- Chopin, F. .... Waltz\* ..... 64.... 1.
- Chopin, F. .... Waltz\* ..... 34.... 1.
- Chopin, F. .... Waltz\* ..... 34.... 3.
- Chopin, F. .... Nocturne, No. 12\* ..... 37.... 2.
- Chopin, F. .... Nocturne\* ..... 9.... 2.
- Chopin, F. .... Mazurka\* ..... 7.... 3.
- Chopin, F. .... Mazurka\* ..... 50.... 1.
- Chopin-Liszt ..... Polish Song..... 74.... 2.
- Clementi, M. .... Sonatinas ..... 36.... 1, 2, 3, 4, 5, 6.
- Gade, Niels W. .... Christmas Pieces ..... 36....
- |                             |                              |
|-----------------------------|------------------------------|
| No. 1. The Christmas Bells. | No. 4. Boy's Merry-go-Round. |
| 2. Christmas Song.          | 5. Dance of Little Girls.    |
| 3. The Christmas Tree.      | 6. Good Night.               |
- Geibel ..... Gavotte Allemande.
- Giese, T. .... Op. 298. Six melodious pieces.
- |                        |                             |
|------------------------|-----------------------------|
| No. 1. Tarantelle.     | No. 4. The Two Fisher Boys. |
| 2. Children's Feast.   | 5. Gavotte.                 |
| 3. Grandmother's Song. | 6. Funeral March.           |
- Goldner, W. .... Gavotte Mignonne.
- Gurlitt, C. .... Aus der Kinderwelt .... Op. 74.
- |                             |  |
|-----------------------------|--|
| No. 1. Morning Song.        | No. 12. Under the Linden Tree.               |
| 2. The Friendless Child.    | 13. The Sick Little Brother.                 |
| 3. Cradle Song.             | 14. In the Garden.                           |
| 4. In School.               | 15. The Snow Man.                            |
| 5. Slumber Song.            | 16. A Winter Day.                            |
| 6. Santa Claus Song.        | 17. The Ring Dance.                          |
| 7. Christmas.               | 18. The Sorrowful Hour.                      |
| 8. Merry Company.           | 19. Evening Prayer (Prelude and Choral).     |
| 9. The Tin Soldier's March. | 20. The Gentle Child and the Little Ruffian. |
| 10. The Bold Rider.         |  |
| 11. The Doll's House.       |  |
- Handel, G. F. .... Six Fugues.

\* Associateship music.



85.	42. Song of the Traveler.	102.	46. Retrospection.
102.	43. Belief.	102.	47. The Moaning Wind.
102.	44. Forsaken.	102.	48. The Joyous Peasant.
102.	45. Tarantella.	102.	49. Gondoline.
Merkel, G.	Tarantelle	Op. 92.	
Mills, S. B.	Gavotte	31.	
Mozart, W.	Sonata, No. 6.*		
Moszkowski, M.	Serenata.		
Ravina, H.	Etude de Style	Op. 14...No. 1.	
Rummel, J.	Les Allegresses Enfantine, six easy pieces :		
No. 1. Valse.		No. 4. Tyrolienne.	
2. Polka.		5. Galop.	
3. Polka Mazurka.		6. Schottische.	
Schubert-Schultz	Minuet, D major.		
Scharwenka, X.	Polish Dance	Op. 3.	
Schumann, R.	Album for the Young. (In press.		
	Steingraeber Edition).	Op. 68.	
Schumann, R.	Bird as a Prophet	82...No. 8.	
Schumann, R.	Novellette, No. 1	21.	
Schumann, R.	Romance in F Sharp	Op. 28.*	
Schumann, R.	Warum ?	12...No. 3.*	
Schumann, G.	Tarantelle	11.	
Spindler, F.	12 songs without words	44.	
Spindler, F.	Drawing-Room Flower	17.	
Tschaikowsky, P.	Song without words in F.		

## ORGAN MUSIC.

Bach, J. S.	Sonata in E flat, No. 1.*	
Bach, J. S.	Prelude and Fugue in G minor (Peters' Edition, Book VIII, No. 5).	
Bach, J. S.	The "Little" G minor fugue (Peters' Edition, Book IV, No. 7).*	
Batiste	Offertory, Op. 23, No. 2.	
Guilmant	Marche Religieuse.*	
Guilmant	Elegy in F minor, Op. 55, No. 3.	
Handel	Concerto in B flat, No. 6.*	
Mendelssohn	Sonata in C minor, No. 2.*	
Mendelssohn	Prelude and fugue, Op. 37, No. 2.*	
Merkel	Christmas Pastorate.*	
Rink	Postlude No. 147, from "Practical Organ School."	
Stainer	Organ Method.	

## GUITAR MUSIC.

Guitar method, by Carcassi.	Caprice, by King.
Arpeggio exercises.	Charming Gavotte, by Le Thiere.

## HYMN TUNES.

*Long Meter.*

Creation,	Loving Kindness,	Rockingham,
Duke Street,	Luther,	Rothwell,
Germany,	Mendon,	Solid Rock,

\* Associateship music.

Hamburg,	Migdol,	Tallis' Evening Hymn,
Harmony Grove,	Missionary Chant,	Uxbridge,
Hebron,	Old Hundred,	Ward,
Leyden,	Park Street,	Windham.

*Common Meter.*

Antioch,	Colchester,	Geer,	St. Ann's,
Arlington,	Clarendon,	Manoah,	Varina,
Azmon,	Coronation,	Marlow,	Woodstock,
Balerna,	Cowper,	Mear,	Warwick,
Bemerton,	Dundee,	Noel,	Woodland.
Christmas,	Downs,	St. Martyn's,	

*Short Meter.*

Boylston,	Gorton,	Newark,	State Street,
Carlisle,	Haydn,	Olney,	St. Thomas,
Comber,	Handel,	Olmutz,	Thornton,
Cranbrook,	Laban,	Shirland,	Withington.
Dennis,	Leighton,	Silver Street,	

L. P. M., Nashville. C. P. M., Meribah. H. M. Lenox. 6s and 4s, America, Italian Hymn, Olivet. 6s and 5s, Morning. 7s, Pleyel's Hymn, Solitude. 7s and 6s, Amsterdam, Missionary Hymn, Jerusalem the Golden, Webb. 8s and 7s, Autumn, Harwell, Faben, Sicily. 11s, Portugeze Hymn. 12s, Scotland.

## LITERATURE.

## LANGUAGE.

Alphabet Sheets; Wait's Point Primer; Point Readers, Nos. 1 to 8; Westlake's 3,000 Word Speller; Caesar's Commentaries (Latin); Allen's Latin Vocabulary, three volumes; A Class-book in Etymology; Swinton's Word Method Speller; Metcalfe and Bright's Language Exercises; Reed and Kellogg's Higher Lessons in English, two volumes; Collar and Daniell's Beginner's Latin Book; Reed and Kellogg's Word Building; Allen and Greenough's Latin Grammar, three volumes; Wait's Point Primers, new series, three parts; Talks with Caesar; Words and Their Uses, Richard Grant White (in press).

## POLITICAL SCIENCE.

Constitution of the United States and Declaration of Independence; Fisk's Civil Government, two volumes; Outlines of Economics, R. T. Ely, two volumes.

## MENTAL PHILOSOPHY.

Loomis' Mental and Social Culture; Psychology, by William James, three volumes.

## NATURAL SCIENCE.

Gage's Elements of Physics, three volumes; First Steps in Scientific Knowledge, by Paul Bert, three volumes.

## HISTORY AND BIOGRAPHY.

Barnes' Brief History of the United States, three volumes; Young People's History of France, Miss Yonge, two volumes; Warren Hastings; Barnes' Primary History of the United States; Barnes' General History (Political), three volumes; Barnes' General History (Civilization), two volumes; Young People's History of

England, Miss Yonge; Young People's History of Rome, Miss Yonge; Young People's History of Greece, Miss Yonge.

#### MATHEMATICS.

Multiplication Tables; Robinson's Written Arithmetic, three volumes; Captions from Wells' Plane Geometry (demonstration and cuts omitted); Book of Diagrams from Wells' Plane Geometry; Wells' Plane Geometry in full, two volumes; Hall's Primary Arithmetic Reader; Peck's Algebra, two volumes; Colburn's Mental Arithmetic; Wells' Solid Geometry; Wells' Trigonometry; Logarithmic Tables of Numbers; Logarithmic Tables of Sines, Cosines, Tangents and Cotangents; Logarithmic Tables of Natural Sines, Cosines, Tangents and Cotangents.

#### PHYSIOLOGY.

Huxley's Physiology, two volumes; Temperance Physiologies, Pathfinder Series, three volumes.

#### GEOGRAPHY.

Maury's Physical Geography, two volumes; Essentials of Geography, Fisher; Cardboard Maps, bound in three volumes, 18x19 inches.

#### TRAVELS AND ADVENTURES.

Tales of Adventure, two volumes; Tales of Discovery, two volumes.

#### NOVELS AND PROSE DRAMAS.

Picciola, two volumes; Undine; Selections from Tales from Shakespeare, by Charles and Mary Lamb, two volumes.

#### POETRY AND POETIC DRAMAS.

Snow-bound, Whittier; Idyls of the King, Enid, Elaine and Guinevere, by Tennyson; Selections from Longfellow; Selections from Holmes; Selections from Whittier; The Tempest, Shakespeare.

#### CHILDREN'S BOOKS.

Rab and His Friends; Rill from the Town Pump and Mrs. Bullfrog; Feather-top; Jack the Giant Killer; Puss in Boots; Tales from the Arabian Nights; Æsop's Fables; Selections from Grimm's Fairy Tales; Hans Christian Andersen's Fairy Tales.

#### RELIGIOUS.

Dairyman's Daughter; Bible Blessings; Pilgrim's Progress; Selections from Thomas à Kempis; Woodman's Nannette and Other Tales; In His Name; Looking Unto Jesus; Stalker's Life of Christ; Wee Davie, and a Trap to Catch a Sunbeam; Hymn Book, two volumes; Sunday School Weekly; Two Addresses by Professor Henry Drummond.

#### MISCELLANEOUS.

Irving's Sketch-book, three volumes; Self-help, three volumes; Selections from Chapters on Animals; Emerson's Conduct of Life, two volumes.

## LIST OF PUPILS.

## MALES.

ACKERMAN, JOSEPH  
 ANNETT, EDWIN H.  
 AMROCK, JAMES  
 ARNOLD, JAMES H.  
 AUSTIN, WILLIAM B.  
 ANGUS, THOMAS  
 BAKER, WALTER  
 BAPTIST, EDWARD G.  
 BEETZ, CHARLES  
 BENNETT, WALTER J.  
 BOLLENBACH, JACOB  
 BUCK, FRANK H.  
 BURGMYER, JOHN P.  
 BLUMENTRITT, CHARLES  
 CALLAHAN, JOHN T.  
 CANAVAN, THOMAS  
 CLARKE, JOHN  
 CARMODY, GEORGE M.  
 COOK, ISAAC  
 COLLINS, CORNELIUS  
 CONNERS, EDWARD  
 CRONIN, PATRICK  
 CROWLEY, JAMES J.  
 CRUSER, LESLIE  
 DAVIDSON, DONALD F.  
 DEMAREST, PETER  
 DIETZ, DANIEL  
 DIETZ, LOUIS  
 DONOVAN, JOHN  
 DORSETT, JOHN J.  
 DUNIVAN, JAMES J.  
 DUFFY, WILLIAM A.  
 EDWARD, ERNEST  
 ENDERLIN, WILLIAM H.  
 EICHBERG, HERMAN  
 FREUTENRICH, FRANK  
 FIRMAN, LOUIS  
 GARDNER, PATRICK  
 GILBERT, LESTER B.  
 GILMARTIN, MICHAEL  
 GILGER, FRANCIS S.  
 HAMMOND, CHARLES  
 HARGAN, ARCHIBALD E.  
 HARTY, WILLIAM  
 HARVEY, ROBERT J.  
 HANNAN, PATRICK  
 HEISLER, CHARLES L.  
 HILL, CHARLES J.  
 HODGINS, CORNELIUS  
 HOFFMAN, JACOB  
 IRWIN, FRANK  
 JONES, WILLIAM  
 KELLY, JAMES

KELLY, LAWRENCE  
 KOCH, CHARLES  
 KUMMER, WILLIAM H.  
 LANGER, JOSEPH  
 LANTRY, MICHAEL  
 LENNON, JOSEPH  
 LOFTUS, JOHN J.  
 LOPE, FREDERICK  
 LYNCH, FRANCIS J.  
 MAHER, PATRICK  
 MAHLE, CHARLES W.  
 MALCOLM, WILLIAM  
 MACON, JAMES  
 McCARTHY, MORRIS  
 MEINERT, SYLVESTER  
 McKENNA, WILLIAM  
 MICK, ANDREW  
 McBRIDE, JOSEPH  
 MICOLASI, BELA  
 MORAN, FRANCIS  
 MONOHAN, CHARLES  
 MOORE, WILLIAM E.  
 MURPHY, JOSEPH  
 McGUIRCK, PETER  
 MULHOLLAND, J. EDWARD  
 NAYLOR, ROBERT V.  
 NELSON, EDWARD L.  
 O'MALA, JAMES J.  
 O'NEIL, JAMES  
 OSBORNE, EDWARD  
 O'BRYAN, FRANCIS J.  
 PARKER, WILLIAM S. S.  
 PFEIFER, FREDERICK  
 PERDUE, FRANK B.  
 PROBST, JACOB  
 PROUGHTEN, WILLIAM J.  
 REED, HERSCHELL H.  
 RENNIE, RANDOLPH  
 RESTREPO-WRIBE, CARLOS  
 RICKER, JOHN  
 RICHMOND, ARTHUR  
 ROPER, WILLIAM T.  
 ROBINSON, WILLIAM H.  
 RUMLER, GUSTAV F.  
 SAHL, ALBERT W.  
 STARK, ERNEST F. C.  
 SHERRY, BERNAND  
 SCHLEGEL, CHARLES A.  
 SCHELCHER, CONRAD  
 SCHNEIDER, CHRISTIAN  
 SMITH, EDGAR H.  
 SCHIMPP, WILLIAM  
 SCHROEDER, THEODORE

SCHOTT, WILLIAM  
SOUTHARD, HARRY  
SYFERT, RICHARD  
TORBECK, GEORGE M.  
TOPPING, EVERETT  
THOMPSON, FRANK  
TROUTMAN, THEODORE C.  
TUCKHORN, WALTER  
TYNAN, ANDREW  
VAN TASSEL, HARRY

VAN DER WYK, HERMAN  
WISELY, ALEXANDER J.  
WHITE, BENJAMIN  
WILLIAMSON, MORRIS  
WINKLEMAN, FREDERICK  
WILSON, LESTER  
WITTENBERG, NATHAN  
WOLFF, MARCUS  
YOUNG, CHRISTIAN

## FEMALES.

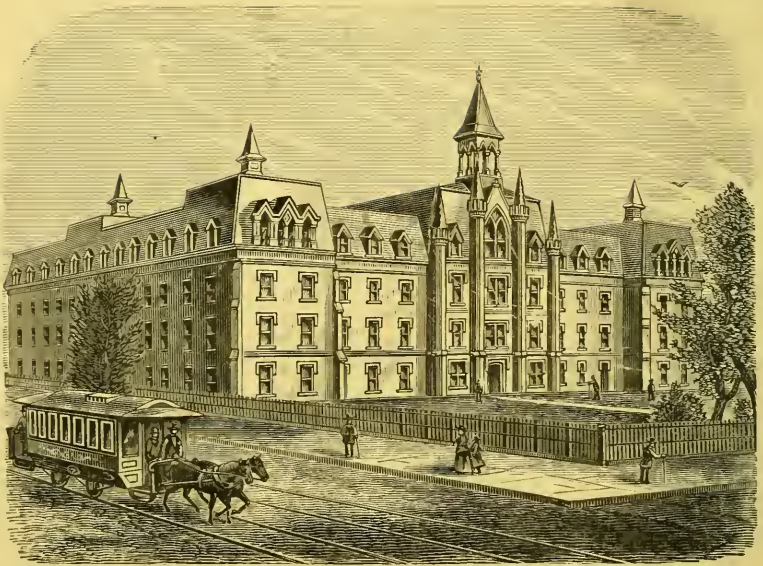
BAKER, JENNIE L.  
BLACKBURN, RUTH  
BLAGBROUGH, EMMA  
BRASSEUR, EVA  
BAHR, FLORENCE C.  
BARRY, MARY  
BEATTY, MADELINE  
BECKER, CORDELIA J.  
BENNETT, JANE  
BENNETT, NELLIE  
BIRTLES, MARY E.  
BRITTON, DORETTA  
BOWNE, MARY E.  
BUSEE, JOSEPHINE  
CASANOVA, LOUISA  
CLARK, DELLA  
CARTAUZO, CATHERINE  
COONEY, MARY  
CONNERS, ANNIE  
DE FRANCESCHA, THERESA  
DIBBS, LILY  
DIEDRICK, ROSA  
DICKINSON, CATHERINE  
DOWD, MARGARET J.  
DRUMGOOL, MARY  
DRUM, MARGARETTA  
DUFFY, ANNA  
EARLE, EDITH  
EGGERS, ADRIENNA  
FLANIGAN, EMILY  
FELDMANN, AUGUSTA  
FREY, H. LOUISA  
FINN, CATHERINE  
GERSON, LOTTIE  
GREISS, THERESA  
GRIFFIN, SARAH A.  
GUFF, SARAH  
HANLEY, MARY E.  
HEFFEREN, MARY  
HENRY, NELLIE G.  
HERBERT, FANNY  
HIEBER, ROSE C.  
HIEBER, LILY  
HINCHMAN, DELPHINE  
HORAN, ELIZABETH  
HUGHES, ROSE  
HUMBLE, ELLA  
HUTCHINSON, C. E.

JARSCHOFF, SARAH  
KNAPP, SARAH E.  
KELLY, SARAH J.  
KOENIG, AMELIA  
KILBURN, CATHERINE  
KING, GRACE H.  
KOEHLER, LOUISA  
KURZ, LOUISA R.  
LEVY, ANNIE  
LICHTENBERG, HELEN  
MAHER, ANNIE  
MEIRDERICKS, AMELIA  
McKIEVER, JENNIE  
McMILLAN, EMMA  
McDONOUGH, M. J.  
MORAN, MARY  
McHUGH, FLORENCE  
MURPHY, ELIZABETH  
MYERS, CATHERINE  
NEUHUT, LEAH  
NORTON, CATHERINE  
O'REILLY, AGNES  
PALMER, LOIS  
PHELAN, ELIZABETH  
PITT, ROSETTA  
PROSS, JESSIE  
RICKER, FRANCES K.  
SCHWANDER, DAISY  
SCHANK, MARY A.  
SAGEFKA, MATILDA  
SHEA, MARGARET  
SEITZT, FRANCESCA  
SCHLINDWEIN, WINIFRED  
SILK, MARY E.  
SMITH, LOUISA  
SCOTT, VIOLET  
SCULLIN, CAROLINE  
STRUTHERS, EFFIE M.  
SCHUMACHER, ELIZABETH  
SULLIVAN, FRANCES M.  
THOMSON, MARION  
WALLACE, MADELINE  
WIEGAND, ELSIE  
WITZELL, CATHERINE  
WILLIAMSON, CATHERINE  
WITTICH, IDA  
YEOMANS, JULIA A.  
YOUNG, AGNES









NINTH AVENUE, 33d AND 34th STREETS.

New York institute for the education of  
the blind, N. Y.

SIXTIETH

ANNUAL REPORT OF THE MANAGERS

OF

The New York

Institution for the Blind

FOR THE YEAR ENDING SEPTEMBER 30, 1895.

Serial  
N

60th

1894/95



SIXTIETH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK

INSTITUTION FOR THE BLIND

**For the Year Ending September 30, 1895.**

---

LUX ORITUR.

"And I will bring the blind by a way they know not; I will lead them in paths that they have not known;  
I will make darkness light before them."—ISAIAH xlii, 16.

---

NEW YORK :

THE BRADSTREET PRESS, 279 BROADWAY.

1895.



## BOARD OF MANAGERS.

	<i>Terms of continuous service.</i>
JOHN TREAT IRVING, . . . . .	Since 1863
WILLIAM WHITEWRIGHT, . . . . .	“ 1866
WILLIAM C. SCHERMERHORN, . . . . .	“ 1866
FREDERICK AUGUSTUS SCHERMERHORN, . . . . .	“ 1870
PETER MARIÉ, . . . . .	“ 1870
FREDERICK W. RHINELANDER, . . . . .	“ 1874
FREDERICK SHELDON, . . . . .	“ 1874
CHANDLER ROBBINS, . . . . .	“ 1875
PHILIP SCHUYLER, . . . . .	“ 1878
JOHN I. KANE, . . . . .	“ 1881
FREDERICK BRONSON, . . . . .	“ 1888
*GEORGE A. ROBBINS, . . . . .	“ 1889
GUSTAV E. KISSEL, . . . . .	“ 1891
JOHN M. BOWERS, . . . . .	“ 1891
GEORGE L. PEABODY, M.D., . . . . .	“ 1891
CHARLES H. MARSHALL, . . . . .	“ 1892
GOUVERNEUR M. SMITH, M.D., . . . . .	“ 1893
HOWLAND DAVIS, . . . . .	“ 1894
WILLIAM A. DUER, . . . . .	“ 1894
WILLIAM G. HAMILTON, . . . . .	“ 1894

\* Deceased.

## OFFICERS OF THE BOARD.

---

JOHN T. IRVING.....*President.*  
WILLIAM C. SCHERMERHORN..*Vice President.*  
F. AUGS. SCHERMERHORN....*Recording Secretary.*  
FREDERICK BRONSON.....*Corresponding Secretary.*  
WILLIAM WHITEWRIGHT.....*Treasurer.*

---

## STANDING COMMITTEES.

---

### *Committee on Finance.*

WILLIAM C. SCHERMERHORN,     PETER MARIÉ,  
GEORGE A. ROBBINS,             FREDERICK BRONSON.

---

### *Committee on Supplies, Repairs and Improvements.*

FREDERICK SHELDON,             PHILIP SCHUYLER,  
JOHN M. BOWERS,                CHARLES H. MARSHALL,  
   WILLIAM A. DUER.

---

### *Committee on Instruction and Music.*

CHANDLER ROBBINS,             GUSTAV E. KISSEL,  
JOHN I. KANE,                    GEORGE L. PEABODY.

---

### *Committee on Manufactures.*

FREDERICK W. RHINELANDER,     FREDERICK BRONSON,  
F. A. SCHERMERHORN,             GOUVERNEUR M. SMITH,  
HOWLAND DAVIS,                  WILLIAM G. HAMILTON.

The President shall be *ex-officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex-officio* members of the Committee on Finance.—(*By-Laws.*)

# OFFICERS OF THE INSTITUTION.

---

WILLIAM B. WAIT.....*Superintendent.*

---

WILLIAM A. HUME, M.D.....*Attending Physician.*

JOHN T. METCALF, M.D.....*Consulting Physician.*

JOHN H. HINTON, M.D., }  
ROBERT F. WEIR, M.D., } .....*Consulting Surgeons.*

---

## *Teachers in the Literary Department.*

STEPHEN BABCOCK,

CLARA BOOMHOUR,

JAMES F. RICE,

NAOMI BOOMHOUR,

MARY B. SCHOONMAKER,

EMMA A. HULSE,

GEORGIA T. SCHOONMAKER,

MABEL THOMPSON,

GRACE M. SEATON,

NELLIE E. WENDELL.

---

## *Teachers in the Musical Department.*

HANNAH A. BABCOCK,

CATHERINE CONNELL,

JULIA S. LOOMIS,

EVA E. KERR,

JESSIE L. ALEXANDER,

JESSIE COMFORT.

---

## *Teacher in the Kindergarten Department.*

NAOMI BOOMHOUR.

---

## *Teacher in the Tuning Department.*

HENRY COFFRE.

---

## *Teachers of Manual Training—For Boys.*

RUDOLPH MUSSEHL,

DANIEL MCCLINTOCK.

---

## *For Girls.*

ANNIE E. HAMLIN,

MARY B. SCHOONMAKER,

HANNAH M. RODNEY,

MARY E. KELLY.

*House Department.*

WM. H. HARRISON, *Steward*.    LOANNA A. HASSELL, *Matron*.  
 L. ADELLE ROGERS, *Assistant Matron*.

---

*Juvenile Department.*

ANNIE E. HAMLIN,                      CLARA BOOMHOUR,  
 MARY E. KELLY,                      NAOMI BOOMHOUR.

---

*Reception Room.*

NELLIE E. WENDELL,                      ALICE HATCHMAN,  
 HANNAH M. RODNEY.

---

*Upholstress.*

ANNA J. SHERIDAN.

# SIXTIETH ANNUAL REPORT

OF

## THE NEW YORK INSTITUTION FOR THE BLIND.

*To the Honorable the Legislature of the State of New York :*

The Managers of The New York Institution for the Blind, in compliance with the provisions of the Act of the Legislature, respectfully submit their report for the year ending September 30, 1895.

The whole number of pupils during the past year was 227.

The report of the Superintendent, which is hereto annexed, gives many details in regard to the work of the several departments of the school, together with some interesting statistics of a general character.

The general health of the pupils has been good. The report of the Attending Physician is hereto annexed.

The following statement of the moneys received and expended is respectfully submitted :

### RECEIPTS.

Cash on hand September 30, 1894.....	\$9,747.29
From General Appropriations.....	44,105.95
Interest .....	12,652.63
From Legacies.....	429.09
From all other sources (Counties, Industrial Department, etc.)	87,861.67

\$154,796.63

### EXPENDITURES.

Provisions and Supplies.....	\$16,428.33
Clothing, Dry Goods, etc.....	4,271.68
Salaries and Wages .....	27,376.64
Fuel.....	3,048.23
Gas .....	1,586.77
Furniture and Fixtures.....	2,326.07
Repairs and Alterations .....	7,512.28
Transportation and Traveling.....	314.89
Insurance.....	60.00
Medicines and Medical Supplies .....	118.85
Legacies invested.....	68,000.00
All other expenses.....	12,957.30
Cash on hand September 30, 1895.....	10,795.59

\$154,796.63

The report of the Treasurer, which is hereto annexed, gives details of these receipts and disbursements.

The following is a list of the legacies and donations which have been received by this Institution from time to time, since its organization in 1831, up to September, 1895 :

Miles R. Burke.....	\$2,000.00	Thomas Garner.....	\$1,410.00
Jane Van Cortland.....	300.00	Chauncey and Henry Rose...	5,000.00
Isaac Bullard.....	101.66	Elizabeth Magee.....	534.50
Elizabeth Bayley.....	100.00	John J. Phelps .....	2,350.00
John Jacob Astor .....	5,000.00	Rebecca Elting .....	100.00
William Bean.....	500.00	G. Martins.....	500.00
Peter Gerard Stuyvesant.....	3,000.00	Regina Horstein.....	250.00
John Horsburgh.....	5,000.00	John Alstyne.....	10,320.44
Elizabeth Demilt .....	5,000.00	Elizabeth and Sarah Wooley ..	5,984.83
Sarah Demilt.....	2,000.00	Benjamin Nathan .....	1,000.00
C. D. Betts .....	40.00	Thomas M. Taylor .....	6,151.94
Sarah Penny .....	500.00	James Peter Van Horn .....	20,000.00
Sarah Bunce .....	500.00	Caleb Swan .....	500.00
Elizabeth Idley.....	196.00	Mrs. Adeline E. Schermerhorn	10,000.00
Samuel S. Howland.....	1,000.00	Henry H. Munsel .....	3,396.32
William Howe .....	2,985.14	Thomas Chardevoyne .....	5,000.00
Margaret Fritz .....	100.00	William Dennistoun .....	11,892.77
James McBride.....	500.00	William B. Astor .....	5,000.00
Charles E. Cornell.....	521.96	Benjamin F. Wheelright .....	1,000.00
Charles E. Deming .....	50.00	George T. Hewlett (Executor)	500.00
Mrs. Dewitt Clinton.....	200.00	Ephraim Holbrook.....	39,458.16
W. Brown .....	465.00	Mrs. Emma B. Corning .....	5,000.00
Elizabeth Gelston.....	1,000.00	Eliza Mott .....	1,475.54
Robert J. Murray.....	500.00	Mary M. Colby.....	595.86
Seth Grosvenor.....	10,000.00	D. Marley .....	1,400.00
Elijah Withington.....	100.00	Henry E. Robinson.....	6,000.00
Benjamin F. Butler .....	812.49	M. M. Hobby.....	726.28
Frissel Fund .....	2,000.00	Caroline Goff.....	4,161.59
Simeon V. Sickles .....	6,561.87	Simeon Abrams.....	5,052.70
Anson G. Phelps .....	5,675.68	Catherine E. Johnson .....	530.00
Thomas Reilly .....	2,254.84	Maria Hobby.....	1,187.68
Elizabeth Van Tuyl .....	100.00	Daniel Marley.....	349.30
Thomas Eggleston.....	2,000.00	J. L., of Liverpool, England..	25.00
Sarah A. Riley .....	100.00	Emma Strecker.....	12,221.66
William E. Saunders.....	725.84	Eli Robbins .....	5,000.00
Thomas Eddy .....	1,027.50	Margaret Burr .....	11,011.11
Robert C. Goodhue .....	1,000.00	Mary Burr .....	10,611.11
Jonathan C. Bartlett .....	190.00	George Dockstader .....	325.00
Stephen V. Albro.....	428.57	Mr. Roosevelt.....	10.00
John Penfold.....	470.00	Samuel Willetts .....	5,045.00
Madame Jumel .....	5,000.00	Augustus Schell .....	5,000.00
Mrs. Steers .....	34.00	James Kelly.....	5,000.00

William B. Bolles and Leonora		Harriet Flint .....	\$1,776.74
S. Bolles .....	\$2,949.11	Morris G. Robbins .....	10,000.00
Edward B. Underhill .....	500.00	Cash .....	25.00
Cash (no name) .....	55.00	Julia Ann Delaplaine .....	36,618.83
Harriet Gross .....	1,000.00	Mary Brandish .....	89.40
Mary Hopeton Drake .....	2,340.00	Thomas N. Strong .....	1,893.00
Mary Rogers .....	1,000.00	Maria Moffett, cash .....	8,891.21
Polly Dean .....	500.00	Maria Moffett, in stock, par	
John Delaplaine .....	302.99	value .....	7,600.00
Abby A. Coates Winsor .....	1,000.00	John Vanderbilt .....	25.00

Of the funds thus received there are invested in United States bonds one hundred and fifty-eight thousand dollars (\$158,000) at par value, the actual cost of which was one hundred and sixty-nine thousand nine hundred and seventy-one dollars and ninety-one cents (\$169,971.91); in New York City stock twenty-nine thousand dollars (\$29,000) at par value, the actual cost of which was thirty thousand seven hundred and twenty-two dollars and fifty cents (\$30,722.50), and in bonds secured by mortgage on real estate in this city, sixty-eight thousand dollars (\$68,000).

There is also deposited in the Union Trust Company a portion of said fund, amounting to twenty-eight thousand eight hundred and seventy-one dollars and fifty-four cents (\$28,871.54). The balance of the fund has been applied to the purposes of the Institution in such ways as the Managers thought would add to the efficiency of the school and promote the health and comfort of the pupils.

Your Honorable Body is respectfully informed that an appropriation of two hundred and sixty dollars (\$260.00) per pupil will be required for the ensuing year. It should be understood that this sum will, by no means, equal the necessary expenses for educating the pupils, but, when added to the revenue of the Society from its invested funds, will enable the Managers to maintain the Institution at the present high standard of excellence.

THE NEW YORK INSTITUTION FOR THE BLIND.

JOHN T. IRVING, *President*.

F. AUGS. SCHERMERHORN, *Secretary*.

*City and County of New York, ss.:*

JOHN T. IRVING, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

JOHN T. IRVING.

Sworn to before me, this 11th day }  
of December, 1895. }

HULBERT PECK, *Notary Public, New York County.*

# Report of the Treasurer.

WILLIAM WHITEWRIGHT, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1895.

*Dr.*

To cash balance September 30, 1894..... \$9,747.29

Received from:

Legacies.....	\$429.09
State of New York.....	44,105.95
State of New Jersey.....	8,858.29
Rents.....	400.00
Music and Instruction.....	833.51
Clothing, Dry Goods, etc.....	302.05
Industrial Department.....	1,491.50
Interest.....	14,000.19
New York County.....	2,929.96
Rebate on Taxes.....	28.72
Supplies.....	203.12
Repairs and Improvements.....	7.05
Drugs and Medicines.....	4.20
Dividend Account.....	240.00
Investment Fund.....	68,000.00
Kings County.....	1,759.56
Steward's Fund.....	1,432.90
Petty Account.....	23.25
	<hr/>
	145,949.34

---

\$154,796.63

By Cash paid for:

*Cr.*

Supplies.....	\$16,428.33
Salaries and Wages.....	22,919.07
Clothing, Dry Goods, etc.....	4,271.68
Furniture and Fixtures.....	2,326.07
Repairs and Alterations.....	7,512.28
Traveling Expenses.....	314.89
Legal Expenses.....	250.00
Gas.....	1,586.77
Bond and Mortgage, Legacies Reinvested.....	68,000.00
Mount Hope Property, Taxes.....	\$2,864.00
Other Expenses.....	30.30
	<hr/>
	2,894.30
Music and Instruction.....	6,187.81
Insurance.....	60.00
Raw Material, Industrial Department.....	1,009.40
Petty Accounts.....	1,182.89
Clothing, Dry Goods, etc. (Salaries and Wages Account).....	3,109.57
Manufacturing Department (Salaries and Wages Account).....	1,348.00
Drugs and Medicines.....	118.85
Fuel.....	3,048.23
Steward's Fund.....	1,432.90
	<hr/>
	\$144,001.04
Balance.....	10,795.59

---

\$154,796.63

WILLIAM WHITEWRIGHT, *Treasurer.*

Examined with vouchers and found to be correct.

New York, November 27, 1895.

PETER MARIÉ,  
FREDERICK BRONSON, } *Finance Committee.*  
WM. C. SCHERMERHORN, }

## Report of the Attending Physician.

---

*To the Board of Managers of The New York Institution for the Blind:*

GENTLEMEN—It is my pleasure to report that during the past year the health of the inmates of this Institution has been exceptionally good. This is the more gratifying on account of the many cases of bronchial affections which have been prevalent throughout the city and neighboring towns.

I have only one case of contagious disease to report, and it is gratifying to note that through prompt isolation no other cases occurred. The principle of prevention is rigidly carried out, and it is due as much to the watchful care of the Superintendent, teachers and faithful nurse, as to the attention of the Attending Physician, that no severe cases of acute disease have come under our notice.

It is particularly noteworthy that the excellent dietary of the Institution is an important factor in preventing digestive disorders. It is noticeable that the students do much better in this respect while in the Institution than when at home on their vacations. When the constitutional tendencies of many of the pupils are considered, it is remarkable that they are in general in such excellent physical condition. Systematic care of the body appears to receive as much attention in the administration of the school as does the training of the mind and hand.

Respectfully submitted,

DWIGHT L. HUBBARD, M.D.,

*Attending Physician.*

# Report of the Superintendent.

*To the Board of Managers :*

GENTLEMEN—In accordance with custom, I beg to submit the following report for the year ending September 30, 1895 :

Number of pupils September 30, 1894.....	197
Enrolled during the year .....	30
Whole number enrolled.....	227
Reductions .....	44
Number September 30, 1895.....	183

## HEALTH.

During the past year the general health of the school has been good. This is as it should be, for without uniformly good health it would be impossible for either teachers or pupils to sustain the effort required for efficient school work. In addition, however, to the loss of sight, many of our pupils have suffered impairment to the physical system and of the vital forces through the diseases which have also destroyed the eyes, and are more sensitive to causes which disturb the equilibrium of health than children who can see, and who have the elastic energy of rugged health.

Bearing this consideration in mind, it will be seen that the uniform maintenance of good health in a school composed entirely of blind children presents greater difficulty and requires greater effort than will be experienced in a school of children who have not this burden to bear.

Dr. William A. Hume has been the attending physician since 1882, and has performed the duties of that office in a most efficient and acceptable manner. Owing, however, to his removal from this city to Toledo, Ohio, he has tendered his resignation, the necessity for which I deeply regret.

Dr. Hume has been succeeded by Dr. Dwight L. Hubbard, whose services, I am confident, will be rendered in a manner entirely satisfactory.

## THE KINDERGARTEN AND THE LITERARY DEPARTMENTS.

In these departments the usual course has been pursued.

The first steps in developing the faculties and in gaining knowledge are taken in the Kindergarten, after which the pupils pass through the several grades of the school in regular succession.

So far as is practicable, our course of study and our standards of examination conform to those which have been established by the University of the State of New York.

While it is evident that none of the elements of good scholarship can be waived on account of blindness, it is nevertheless true that the conditions under which the blind student acquires an education and passes the required examinations are relatively much more rigorous than those which affect the pupils of the public schools, academies and colleges of the State.

Nevertheless, our pupils endure the stress of the struggle with hopeful courage and with gratifying success.

Since June, 1891, one hundred and fifteen pupils have passed the Regents' examinations, the subjects represented being Reading, Writing, Spelling, Grammar, Geography, Arithmetic, Plane Geometry, United States History, Physiology and Hygiene, English Composition, Advanced English, Civics, Physics, New York State History and First Year Greek.

The typewriting machine is the instrument with which our pupils prepare their answer papers for submission to the Regents, and, as will be seen, quite a thorough mastery of the art of typewriting, both as to accuracy and speed, must be acquired before an examination in the most elementary subject can be taken. When once the requisite proficiency in writing

has been gained, it can only be maintained by practice, which necessarily takes time which would otherwise be devoted to other subjects.

A new feature in our school work consists in the introduction of the "Kleidograph," a keyed instrument for tangible New York Point writing, after the manner of the ordinary typewriting machine. Daily instruction is given to five classes numbering from twelve to sixteen pupils each. Experience already shows that this instrument will greatly facilitate our work, primarily in the study of Spelling, Grammar, Composition and Rhetoric, and, secondarily, through its employment in the pursuit of other subjects, whether literary or musical.

## THE MUSIC DEPARTMENT.

Intelligent pleasure and sustained interest are recognized as two of the most vital and essential principles of education. In the hands of a good teacher, subjects which are generally regarded as dry and uninteresting may be so presented as to awaken interest and excite effort. The nature of music is such, however, that in its vocal and instrumental forms it incites self-activity and affords the student the purest of all the pleasures of sense, combined with the keenest intellectual enjoyment, as he pursues his difficult but ever upward way through the various theoretical subjects which the legitimate study of music necessarily involves.

The importance of this consideration in respect to those from whom light and color and all visible forms have been shut out will be at once perceived. Blindness, of course, adds nothing to the capacity of a person for the study of either the theory or technic of music, although an impression widely prevails that blind persons are in some way specially qualified for musical studies. The fact of greatest significance, and that which gives music its importance and value in connection with the blind, is that sight is not indispensable to the pursuit of musical studies

and employments. But while sight is not indispensable, the lack of it adds greatly to the difficulties of both theoretical and technical study.

This department of our school furnishes a systematic and well planned course of study modeled on the lines laid down by the American College of Musicians, an organization now chartered as a constituent branch of the University of the State of New York.

It is gratifying to be able to state that this year another of our pupils has passed the rigid examinations of the College, Mr. Joseph W. Ackerman having in June last received the Associate degree with first class honors.

The standings attained by Mr. Ackerman in the several branches included in his examination were :

Harmony .....	95 $\frac{2}{3}$
Counterpoint .....	96
Musical Form .....	94 $\frac{1}{3}$
Acoustics .....	94 $\frac{1}{3}$
History .....	90 $\frac{2}{3}$
Terminology .....	88 $\frac{2}{3}$
Organ—Demonstrative .....	94 $\frac{1}{8}$
Special Theoretic .....	86 $\frac{1}{2}$

In this, as in the Literary Department, teachers and pupils are animated by a spirit of intelligent aspiration for higher and broader attainments. Our resources of Musical literature in the New York Point System are being steadily augmented, and now furnish much of the materials necessary for a thorough and systematic course of theoretical and technical study.

As heretofore, piano tuning still claims its place as an important branch of instruction. As an occupation, piano tuning affords every inducement to those who are qualified for it. The necessary qualifications, however, are not limited to those of a technical kind. Affability, neatness of person and dress, polite manners, correct speech, and every personal quality which makes one's presence desirable, are essential, for it is not only in the home, but in the best room of the home, where the tuner must

do most of his work. Those who do not possess these qualities, or who undervalue such matters, will find expert skill to be of little value. Opportunities in every calling are largely determined by personality, but particularly so in teaching, piano tuning, and every business phase of music in which a blind person can engage, and this fact cannot be impressed too early or too strongly upon the consciousness of every blind child.

## THE MANUAL TRAINING DEPARTMENT.

In this, as in the Literary and Musical Departments, the object is to teach the pupils how to know, to think and to do. In the other departments the results of study and instruction cannot be embodied to any great extent in permanent concrete forms.

The study of Drawing, which constitutes a fundamental part of education in schools for those who see, is in any legitimate sense, or to any adequate extent, impracticable for the blind, but manual training within restricted limits is available, and the exercise of manual power in making articles of even the simplest construction becomes a matter of considerable importance in the education of the blind.

The application of skill to useful ends here appears in its simplest form, and from daily experience the pupil learns the difference between knowledge in the abstract and knowledge in its relations to the practical affairs of life.

## RESULTS OF EDUCATION.

A school is an organism of social origin in which the forces of education are generated and applied to the development of the young in body, mind and character. It may be expected that the influence of every school will be manifested in the usefulness and improved social condition of its pupils in after life, and yet no school is responsible for the failure or bad behavior of those whom it has instructed. Opportunities are improved by some, and neglected by others. If well used, a future of industry and

thrift may be expected; if neglected or misused, degeneration, dependence and vice are the usual consequences.

In 1876, a committee was appointed by the American Association of Instructors of the Blind to collect information in regard to the occupations of blind persons who had been educated in American schools for the blind. The results of the inquiry, as then published, are exceedingly interesting, and are quoted below :

Superintendents of institutions for the blind .....	16
Superintendents of orphan asylums .....	6
Teachers of literature in schools other than for the blind .....	49
Teachers of literature or music in schools for the blind .....	115
Otherwise employed in schools for the blind .....	39
Teachers in public schools .....	13
Students attending college or theological seminary .....	10
Graduates from colleges and theological seminaries .....	18
Ministers .....	36
Studying or practicing law .....	5
Justice of the peace .....	1
Editors .....	2
Authors .....	17
Publishers .....	8
Agents and lecturers .....	70
Teachers of music elsewhere than at institutions .....	463
Church organists .....	88
Piano tuners .....	125
Composers and publishers of music .....	14
Teachers of handicraft in institutions .....	20
Engaged in manufacturing .....	305
Working at handicraft .....	702
Storekeeping and trading .....	269
Owning and managing real estate .....	59
Sawing and lumbering .....	7
Farmers .....	59
Teachers and operators of knitting machines .....	3
Employed by sewing-machine companies .....	2
Hotel keeper .....	1
Housekeepers .....	205
Insurance brokers .....	2
Newspaper vendors .....	7
Physicians and medical students .....	6
Stock operator .....	1
Dealers in musical instruments .....	6
Carpenter .....	1
Employed in printing office .....	2
Employed in sash and blind factory .....	1
Florist .....	1
Switch tenders .....	2
Cabinet makers .....	2
Mail contractors and carriers .....	2
Assistant in restaurant .....	1
Sailor and cook .....	1
Horse dealers .....	9
Usefully employed at home .....	666

Since this information was first published several occupations

have been added to the list, and the number employed in each has been considerably increased.

This direct evidence of the benefits which education confers alike upon the blind and upon society is supplemented, although indirectly, by facts relating to the number and condition of dependent blind persons in the almshouses of this State. The facts, as ascertained by an inquiry just completed, are given in the subjoined tables, together with the results of a similar inquiry made by me in 1879.

TABLE I.

NUMBER OF BLIND PERSONS IN THE ALMSHOUSES  
OF THE STATE.

	1879.	1895.		1879.	1895.
Albany.....	5	2	Onondaga.....	7	3
Allegany.....	1	5	Ontario.....	2	1
Broome.....	7	1	Orange.....	6	4
Cattaraugus.....		2	Orleans.....	4	3
Chenango.....	4	3	Oswego.....	3	5
Cayuga.....	1	4	Otsego.....	1	3
Chautauqua.....	5	4	Putnam.....	2	4
Chemung.....	2	4	Queens.....	3	
Clinton.....	2	6	Rensselaer.....	2	8
Columbia.....	6	2	Richmond.....	1	2
Cortland.....	6	3	Rockland.....	1	2
Delaware.....	1	4	Saratoga.....	3	
Dutchess.....	5	1	Seneca.....		
Erie.....	8	6	Schoharie.....	1	2
Essex.....	6	2	Schenectady.....	3	
Franklin.....		4	Schuyler.....		1
Fulton.....	1	1	Suffolk.....	2	4
Greene.....	2		Sullivan.....	2	2
Genesee.....		1	Steuben.....	3	1
Hamilton.....			St. Lawrence.....	5	4
Herkimer.....		2	Tioga.....		
Jefferson.....	3	4	Tompkins.....	1	
Kings.....	16	19	Ulster.....	8	5
Lewis.....	1	1	Warren.....	3	4
Livingston.....	4	2	Washington.....	3	2
Madison.....	1	2	Wayne.....	1	2
Monroe.....	18	3	Westchester.....	3	2
Montgomery.....	5	4	Wyoming.....	1	1
New York.....	112	112	Yates.....	2	
Niagara.....	3	1			
Oneida.....	9	6	TOTAL.....	307	276

TABLE II.

The age at which sight was lost in these cases was as follows :

	1879.	1895.
At birth .....	14	9
Between 1 and 10 years of age.....	9	13
Between 10 and 20 years of age.....	14	10
Between 20 and 30 years of age.....	30	19
Between 30 and 40 years of age.....	44	34
Between 40 and 50 years of age.....	53	35
Between 50 and 60 years of age.....	57	42
Between 60 and 70 years of age.....	46	36
Between 70 and 80 years of age.....	26	33
Between 80 and 90 years of age.....	14	8
Between 90 and 100 years of age.....	..	..
Between 100 and 110 years of age.....	..	1
Totals.....	307	240
Not given .....	..	36
Total .....	..	276

TABLE III.

The number in each decade of life was as follows :

	1879.	1895.
Under 10 years of age .....	..	1
Between 10 and 20 years of age.....	3	1
Between 20 and 30 years of age.....	12	13
Between 30 and 40 years of age.....	22	26
Between 40 and 50 years of age.....	44	28
Between 50 and 60 years of age.....	64	45
Between 60 and 70 years of age.....	69	53
Between 70 and 80 years of age.....	66	58
Between 80 and 90 years of age.....	23	20
Between 90 and 100 years of age.....	4	3
Between 100 and 110 years of age.....	..	..
Between 110 and 120 years of age.....	..	1
Totals.....	307	249
Not given .....	..	27
Total.....	..	276

TABLE IV.

The period of attendance at schools for the seeing before loss of sight was as follows :

	1879.	1895.
Number who attended 1 year.....	10	6
Number who attended 2 years.....	13	9
Number who attended 3 years.....	21	24
Number who attended 4 years.....	20	12
Number who attended 5 years.....	24	18
Number who attended 6 years.....	17	22
Number who attended 7 years.....	11	15
Number who attended 8 years.....	16	21
Number who attended 9 years.....	8	5
Number who attended 10 years.....	14	6
Number who attended 11 years.....	..	1
Number who attended 12 years.....	2	3
Number who attended 14 years.....	3	1
Number who attended 15 years.....	..	2
Number who attended 16 years.....	..	1
Average period of attendance, 1879.....	5.6 per cent.	
Average period of attendance, 1895.....	5.7 per cent.	
Number who never attended any school, 1879.....	146, or 47.5 per cent.	
Number who never attended any school, 1895.....	130, or 47.1 per cent.	

TABLE V.

The period of attendance at some school for the blind was as follows :

	1879.	1895.
Number who attended 1 year.....	..	..
Number who attended 2 years.....	3	..
Number who attended 3 years.....	1	1
Number who attended 4 years.....	5	..
Number who attended 5 years.....	2	4
Number who attended 6 years.....	4	3
Number who attended 7 years.....	3	3
Number who attended 8 years.....	2	1
Number who attended 9 years.....	1	2
Number who attended 10 years.....	..	2
Number who attended 11 years.....	..	..
Number who attended 12 years.....	..	1
Number who attended some school for the blind.....	21	17
Average period of attendance at school for the blind, 1879.....	4.9 years.	
Average period of attendance at school for the blind, 1895.....	7 years.	

TABLE VI.

Number who attended both schools for the seeing and schools for the blind, and the period of attendance, was as follows :

## 1879.

One attended school for seeing	1 year, for blind 4 years, total	5 years.
One attended school for seeing	1 year, for blind 6 years, total	7 years.
One attended school for seeing	2 years, for blind 5 years, total	7 years.
Two attended school for seeing	4 years, for blind 4 years, total	8 years.
One attended school for seeing	1 year, for blind 9 years, total	10 years.
One attended school for seeing	7 years, for blind 3 years, total	10 years.
One attended school for seeing	6 years, for blind 4 years, total	10 years.
One attended school for seeing	5 years, for blind 6 years, total	11 years.
One attended school for seeing	9 years, for blind 2 years, total	11 years.
One attended school for seeing	2 years, for blind 9 years, total	11 years.
One attended school for seeing	10 years, for blind 2 years, total	12 years.
Average period of attendance at school for seeing.....	4	years.
Average period of attendance at school for the blind.....	4.4	years.
Average period of attendance at school for both.....	8.4	years.

## 1895.

One attended school for seeing	7 years, for blind 7 years, total	14 years.
One attended school for seeing	3 years, for blind 1 year, total	4 years.
One attended school for seeing	15 years, for blind 1 year, total	16 years.
Average period of attendance at school for seeing.....	8.3	years.
Average period of attendance at school for blind.....	3	years.
Average period of attendance at school for both.....	11.3	years.

TABLE VII.

The occupations of male blind persons before losing sight were as follows :

## 1879.

Artist .....	1	Hostler .....	1
Baker .....	1	Laborers .....	76
Blacksmiths .....	4	Letter carrier .....	1
Butcher .....	1	Masons .....	4
Boatman .....	1	Miner .....	1
Contractor.....	1	Oysterman .....	1
Carpenters .....	2	Painter .....	1
Cloth presser .....	1	Plasterer .....	1
Coopers .....	2	Peddler .....	1
Clerk .....	1	Quarrymen .....	2
Drover.....	1	Sailors .....	2
Druggist .....	1	Stonecutters .....	3
Tanners .....	18	Soldier .....	1
Fireman .....	1	Ship carpenter .....	1

Sailmaker .....	1		FEMALES.	
Tinsmiths .....	2		Artificial flower maker.....	1
Tailors.....	4		Housework.....	109
Teamsters .....	3		Seamstresses .....	9
Watchmen .....	2		Type rubber .....	1
Weaver .....	1		Wool sorter .....	1
Watchmaker.....	1			
			Total .....	121
Total .....	146			

TABLE VIII.

The occupations of male blind persons before losing sight were as follows :

1895.

Bakers .....	3	Painters .....	2
Blacksmiths .....	5	Peddlers .....	4
Butchers .....	3	Plumber .....	1
Boat captain .....	1	Piano maker.....	1
Brass finisher.....	1	Quarryman .....	1
Brushmaker .....	1	Sailors .....	3
Boxmaker .....	1	Shoemakers .....	2
Carpenters .....	3	School teacher .....	1
Coopers .....	3	Tailors .....	4
Coach builder.....	1	Teamster .....	1
Cigar maker .....	1	Type caster.....	1
Drivers .....	2	Violinist .....	1
Dyer.....	1	Weaver .....	1
Engineer .....	1		
Farmers .....	12	Total .....	116
Fisherman .....	1		
Florist .....	1	FEMALE.	
Gilder .....	1	Cooks.....	4
Grocer .....	1	Dressmakers .....	2
Hotel keeper.....	1	Housework.....	80
Ironworker.....	1	Laundresses .....	6
Laborers .....	44	Seamstresses .....	2
Mason .....	1	Tailoress .....	1
Moulder .....	1		
		Total .....	95

Some of the striking features of these tables may be briefly noticed.

In 1879 the population of the State was, in round numbers, about 5,000,000. In 1892 it was given as 6,513,344, from which we may assume the population in 1895 to be, in round numbers, 7,000,000, an increase since 1879 of about 2,000,000. But

notwithstanding this large accession to the population, the number of blind persons in almshouses has fallen from 307 to 276, a decrease of 31.

From Table II it appears that, in 1879, 37, or 8.3 per cent. of all, lost their sight when under twenty years of age, while in 1895, 32, or 13.3 per cent. of the known cases and 11.6 per cent. of all, became blind at this early period. This is hardly as it should be, in view of our improved laws in regard to preventable causes of blindness, and of the better preparation of physicians in Ophthalmology.

By reference to Table IV it will be seen that the number who had never attended any school was, in 1879, 146, or 47.5 per cent., and in 1895, 130, or 47.1 per cent.

Table V shows that the number who had attended some school for the blind was, in 1879, 21, and in 1895, 17. In 1879 12 had attended both schools for the blind and for the seeing, the average period being 8.8 years, while in 1895 only three persons had enjoyed the advantage of such double education, with an average period of 11.3 years, of which 8.3 years had been spent at schools for the seeing.

From inquiry concerning those who have attended school, whether for the blind or otherwise, it is more than probable that had they retained their sight, still they would have become dependents from the effects of orphanage and early neglect, abandonment, the transmitted effects of intemperance and narcotics, epilepsy, feeble-mindedness and evil disposition. And yet a school for the blind was the only means by which an attempt could be made to overcome the effects of inherited degeneracy and a bad environment, to develop their faculties and to open for them a path of usefulness and independence.

In the work of education, the apparent results, in unpromising cases, may be meager and discouraging; nevertheless, no child should be yielded up to a life of helplessness, idleness and dependence without an effort to rescue it therefrom by education.

By Table VIII it will be seen that 37 occupations had been

learned by the males and 6 by the females before losing their sight.

Nearly all the employments named are of a mechanical or manual character, and although the knowledge of them was gained before the loss of sight, still blindness has rendered them impracticable to those persons.

It is noteworthy, however, that some of the occupations named have been successfully followed by blind persons who, as such, have been educated in schools for the blind. Things become possible to a blind person who has been educated which are impossible to a person who loses his sight after having been educated.

The conclusion to be drawn from this table, as also from observation and experience, is that, as a rule, blindness disqualifies a person for the successful pursuit of mechanical employments, and that the young blind should be directed towards employments which can be successfully followed without the aid of sight.

By reference to Table I it will be seen that the young blind, when properly qualified by education in special schools, are able to follow farming successfully ; to organize industry and to employ the labor of those who see ; to become agents, editors, teachers, lawyers, doctors, clergymen, merchants, organists and tuners, and to engage with credit and profit in many other pursuits of business or domestic life.

Since the establishment of this Institution, in 1831, as a school for the education of the blind, more than 1,700 young blind persons, most of whom entered school in the tender years of childhood, have enjoyed its educational advantages. Besides these, about 650 have been instructed in the State School at Batavia, making 2,350 in all, who, having been well trained, well informed and usefully qualified, have gone out to do their part in the social and business relations of life. Of this large number, the accumulated product of sixty-four years of educational work, only 17 are found to be in almshouses.

It would be profitable to follow minutely the various lines of inquiry which the facts that have been gathered suggest, but the lack of time prohibits. Enough has been said, however, to show that this school holds an important place among the educational institutions of the State, and to demonstrate the value of its work, both to those who individually reap the benefits and to society, into whose lap the whole harvest of benefits is gathered.

In closing, I desire to express my appreciation of the faithful and efficient services which have been rendered by the teachers and officers, and to commend the pupils generally for their industry and good conduct.

Respectfully submitted,

WILLIAM B. WAIT,

*Superintendent.*

# Industrial Department.

THE INDUSTRIAL DEPARTMENT in account with THE NEW YORK INSTITUTION  
FOR THE BLIND, year ending September 30, 1895.

## *Dr.*

To Raw Material and Stock on hand September 30, 1895...	\$204.72
“ Raw Material bought .....	1,009.40
“ Salaries and Wages .....	1,348.00
“ Bills Payable .....	112.33
	<hr/>
	\$2,674.45

## *Cr.*

By Cash received .....	\$1,491.50
“ Debts receivable .....	206.45
“ Raw Material on hand September 30, 1895 .....	170.90
	<hr/>
	\$1,868.85
To Balance .....	805.60
	<hr/>
	\$2,674.45

# COURSE OF INSTRUCTION.

## KINDERGARTEN.

The usual course is followed, the pupils being arranged in two grades.

## LITERARY DEPARTMENT.

*Sub-primary grade.*—Reading, spelling, number.

*Primary grade.*—Reading, spelling, arithmetic.

*Intermediate grade.*—Reading, spelling, geography with dissected maps, English history, object lessons.

*Sub-junior grade.*—Reading, spelling, geography with maps, American history, point print with composition.

*Junior grade.*—Reading, spelling, English history, arithmetic, grammar, geography, typewriting.

*Sub-senior grade.*—Arithmetic, grammar, history, geography, physiology with apparatus, rhetoric, composition, typewriting.

*Senior grade.*—Algebra, geometry, physics, mental and moral philosophy, civics, political economy, typewriting.

## MUSIC DEPARTMENT.

### VOCAL.

*Junior grade.*—Exercises for the control of breath, and the formation and articulation of tones, with practice of scales, intervals and pieces, also exercises for the cultivation of the ear.

*Senior grade.*—The same continued with part singing.

### INSTRUMENTAL.

Piano, organ, guitar.

### THEORETICAL AND PRACTICAL.

Harmonic notation, harmony, simple and double counterpoint, composition, acoustics, musical form, musical history, theory and practice of teaching, piano technic, point system of tangible music, staff notation, piano tuning.

## INDUSTRIAL DEPARTMENT.

The boys are taught cane seating and mattress making, and with the aid of models are instructed to perform such manipulation of the piano action and strings as are incident to the art of piano tuning.

The girls are taught sewing and knitting by hand and by machine, embroidery, crocheting, and such manipulation of needle, thread, worsted, etc., as are used in producing useful and ornamental articles; also cooking and household economy.

## PHYSICAL TRAINING.

Daily class exercises.

NOTE.—All the subjects of the Literary Department cannot be represented in the work of a single year. Such as do not appear in the schedule will be taken up subsequently. The purpose is to complete spelling, grammar, United States history, New York State history, English history, arithmetic, physics, composition, geography, geometry and civics, according to the requirements of the Regents' examinations, before taking up other subjects in the course.

## DAILY PROGRAM.



A. M.—8 to 8.10.

Chapel exercises.

8.10 to 9.

Senior grade, English composition.	Kindergarten.
Sub-senior grade, geography.	Piano.
Junior grade, arithmetic.	Organ.
Sub-junior grade, Kleidograph and spelling.	Point print music writing
	Piano tuning.
Intermediate, grade I, reading.	Mattress making.
Intermediate, grade II, reading.	Cane seating.
First primary grade, reading.	Sewing, knitting, etc.
Second primary grade, spelling.	
Sub-primary grade, nature lessons.	

9 to 9.50.

Senior grade, physiology and hygiene.	Kindergarten.
Sub-senior grade, arithmetic.	Harmony.
Sub-junior grade, geography.	Music history.
Intermediate, grade I, Kleidograph.	Piano.
Intermediate, grade II, Kleidograph.	Organ.
First primary grade, Kleidograph.	Piano tuning.
Second primary grade, Kleidograph.	Sewing, knitting, etc.
Sub-primary grade, reading.	Mattress making.
	Cane seating.

9.50 to 10.

Recess.

10 to 10.45.

Senior grade, arithmetic.	Kindergarten.
Junior grade, geography.	Piano.
Sub-junior grade, arithmetic.	Organ.
Intermediate, grade I, arithmetic.	Piano tuning.
Intermediate, grade II, arithmetic.	Mattress making.
First primary grade, arithmetic.	Cane seating.
Second primary grade, arithmetic.	Sewing, knitting, etc.
Sub-primary grade, arithmetic.	

10.45 to 11.30.

Senior grade, arithmetic.	Kindergarten.
Senior, grade II, physics.	Piano.
Sub-senior grade, grammar.	Organ.
Intermediate, grade I, geography.	Piano tuning.
First primary grade, spelling.	Mattress making.
Second primary grade, language lessons.	Sewing, knitting, etc.
	Cane seating.

11.30 to 11.45.

Recess.

## 11.45 to 12.45.

Senior grade, arithmetic.	Counterpoint.
Sub-senior grade, typewriting and English composition.	Music theory.
Intermediate, grade II, geography.	Piano.
First primary grade, calisthenics.	Organ.
Second primary grade, calisthenics.	Piano tuning.
Sub-primary grade, calisthenics.	Cane seating.
Point music writing.	Sewing, knitting, etc.
Harmonic notation.	Mattress making.

## P. M.—1.45 to 2.30.

Senior singing class.	Mattress making.
Junior singing class, girls' division.	Cane seating.
Junior grade, typewriting.	Hand knitting.
Piano.	Machine sewing.
Piano tuning.	Crocheting.

## 2.30 to 3.15.

Senior harmony, fugue and composition.	Machine sewing.
Junior singing class, boys' division.	Crocheting.
Sub-junior grade, typewriting.	Cooking and household economy.
Spelling.	Mattress making.
Reading.	Cane seating.
Piano tuning.	Hand knitting.
Piano.	Organ.
Hand sewing.	

## 3.15 to 3.30.

Recess.

## 3.30 to 4.15.

Piano.	Mattress making.
Organ.	Cane seating.
Piano tuning.	Hand knitting.
Intermediate, grade I, typewriting.	Hand sewing.
Reading.	Crocheting.
Spelling.	Cooking and household economy.
Kindergarten.	Machine sewing.

## 4.15 to 5.

Piano.	Cane seating.
Organ.	Hand knitting.
Kindergarten.	Hand sewing.
Intermediate, grade II, typewriting.	Machine sewing.
Reading.	Crocheting.
Spelling.	Cooking and household economy.
Mattress making.	

Except from 6 to 6.30 P. M., the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study, and the practice of piano, guitar and harmony lessons.

# LIST OF PUBLICATIONS IN THE NEW YORK POINT PRINT.

## MUSIC CULTURE.

- Wait's System of Point Musical Notation, revised edition.  
 Key to Wait's Musical Notation, revised.  
 Harmonic Notation, by William B. Wait.  
 Normal Course of Piano Technic, by William B. Wait.  
 Musical History, by G. A. Macfarren.  
 The Great German Composers, three volumes.  
 The Standard Operas, by G. P. Upton, two volumes.  
 National Music of the World, Chorley.  
 Stories about Musicians, by Mrs. Ellet, three volumes.  
 Organ Method, by Dr. John Stainer, two volumes.  
 Violin Method, Louis Schubert, first part.  
 Guitar Method, Carcassi.  
 How to Teach Bands, by F. J. Keller.  
 Tuning the Pianoforte.  
 Tuner's Guide.  
 Notes on Tuning, by J. A. Simpson.  
 Explanatory Introduction to the Riemann edition of the Beethoven Sonatas.  
 Lessons in Musical History, by J. C. Fillmore.  
 The Student's Helmholtz, Broadhouse, two volumes.  
 Sound and its Phenomena, Brewer.  
 Touch and Technic, Dr. William Mason, Vol. I.  
 Counterpoint, Dr. J. F. Bridge.  
 Studies in Phrasing, W. S. B. Mathews (in press).  
 Manual of Musical History, Ritter.  
 Panofka's Vocal Lessons, two volumes.  
 "Materials Used in Musical Composition," Percy Goetschius, Vol. I (through  
 Concords), Vol. II (through all classes of discords, including altered and mixed  
 chords).  
 Pronouncing Dictionary of Musical Terms, edited by B. B. Huntoon.

## PIANO STUDIES.

### PRIMARY AND PROGRESSIVE STUDIES.

- L. Köhler, Op. 190; easy and instructive pieces.  
 C. Czerny, Op. 261; 101 preparatory lessons.

### SCALE STUDIES—BOOK I.

- |                      |             |                     |                 |
|----------------------|-------------|---------------------|-----------------|
| Al. Schmidt, Op. 16, | Nos. 3, 4.  | Duvernoy, Op. 176,  | Nos. 1, 13, 14. |
| Berens, Op. 61,      | No. 1.      | Köhler, Op. 115,    | Nos. 1, 2.      |
| Bertini, Op. 29,     | No. 23.     | Le Couppey, Op. 26, | Nos. 1, 2.      |
| Döring, Op. 8,       | Nos. 9, 10. | Lemoine, Op. 37,    | No. 24.         |

## ARPEGGIO STUDIES—BOOK I.

Czerny,	Op. 599, Nos. 84, 87,	Duvernoy,	Op. 120, Nos. 4, 7, 8.
	90, 94, 100.	Köhler,	Op. 115, Nos. 9, 10.
Czerny,	Op. 636, No. 7.		

## TRIPLET STUDIES—BOOK I.

Bertini,	Op. 100, No. 7.	Köhler,	Op. 175, No. 8.
Heller,	Op. 45, Nos. 23, 24.	Krause,	Op. 2, No. 2.
Köhler,	Op. 167, Nos. 1, 2, 6, 8.	Lemoine,	Op. 37, Nos. 8, 16.

## LEGATO STUDIES—BOOK I.

Bertini,	Op. 100, No. 12.	Köhler,	Op. 175, Nos. 1, 3, 6.
Döring,	Op. 8, No. 11.	Spindler,	Op. 58, No. 1.
Köhler,	Op. 151, Nos. 7, 8, 9, 10.		

## VELOCITY STUDIES—BOOK I.

Berens,	Op. 3, No. 6.	Heller,	Op. 72, No. 5.
Czerny,	Op. 636, Nos. 20, 21.	Le Couppey,	Op. 26, No. 12.
Czerny,	Etudes de la Velocity,	Mendelssohn,	Op. 72, No. 5.
	No. 11.		
Döring,	Op. 8, No. 8.		

## TRILL STUDIES—BOOK I.

A. Krause,	Op. 2, Nos. 1, 3.	L. Rohr,	Op. 24, Nos. 1, 2, 3, 4, 5.
Köhler,	Op. 151, Nos. 1, 2.		

## PIANO PIECES.

- Bach, J. S. . . . . Twelve Preludes.\*  
 Bach, J. S. . . . . Fifteen Two-voiced Inventions.\*  
 Bach, J. S. . . . . Bourrée in G.  
 Bach, J. S. . . . . Prelude and Fugue Nos. II and III, from the Well-Tempered Clavier.\*  
 Bach, J. S. . . . . Prelude and Fugue No. IV, from the Well-Tempered Clavier.\*  
 Bach, J. S. . . . . Allemande, Courante, Gavotte, Bourrée and Gigue, from the G major suite, Kullak edition.\*  
 Bach, J. S. . . . . Fugue from the Toccata in E Minor, Kullak edition.\*  
 Bach, J. S. . . . . Preambulum, Kullak edition.\*  
 Bach-Mason . . . . . Gavotte in D major.  
 Baumbfelder, F. . . . . Op. 270.  
     No. 1. Sandman Knocks.      No. 5. The Young Officer.  
     2. The Stork Has Come.      6. The Music Box.  
     3. The Old Ruin.      7. The Setting Sun.  
     4. The Vintage.      8. Grandma's Tale.  
 Beethoven, L. . . . . Sonatinas . . . . . Op. 49 . . . . Nos. 1 and 2.  
 Beethoven, L. . . . . Sonate Pathétique . . . . . Op. 13.\*

\* Associateship Music.

Burgmuller, F. . . . . Twenty-five progressive pieces.

- |                          |                            |
|--------------------------|----------------------------|
| No. 1. Candor.           | No. 13. Consolation.       |
| 2. Arabesque.            | 14. Styrienne.             |
| 3. Pastoral.             | 15. A Ballad.              |
| 4. The Little Reunion.   | 16. The Gentle Complaint.  |
| 5. Innocence.            | 17. The Prattler.          |
| 6. Progress.             | 18. Inquietude.            |
| 7. The Clear Stream.     | 19. Ave Maria.             |
| 8. Gracefulness.         | 20. Tarantelle.            |
| 9. The Chase.            | 21. Harmony of the Angels. |
| 10. The Delicate Flower. | 22. Barcarolle.            |
| 11. The Blackbird.       | 23. The Return.            |
| 12. The Farewell.        | 24. The Swallow.           |

No. 25. The Chevaleresque.

- |                        |                             |                 |                   |
|------------------------|-----------------------------|-----------------|-------------------|
| Chopin, F. . . . .     | Polonaise. . . . .          | Op. 40. . . . . | No. 1.            |
| Chopin, F. . . . .     | Waltz* . . . . .            | 64. . . . .     | 1.                |
| Chopin, F. . . . .     | Waltz* . . . . .            | 34. . . . .     | 1.                |
| Chopin, F. . . . .     | Waltz* . . . . .            | 34. . . . .     | 3.                |
| Chopin, F. . . . .     | Nocturne, No. 12* . . . . . | 37. . . . .     | 2.                |
| Chopin, F. . . . .     | Nocturne* . . . . .         | 9. . . . .      | 2.                |
| Chopin, F. . . . .     | Mazurka* . . . . .          | 7. . . . .      | 3.                |
| Chopin, F. . . . .     | Mazurka* . . . . .          | 50. . . . .     | 1.                |
| Chopin-Liszt . . . . . | Polish Song. . . . .        | 74. . . . .     | 2.                |
| Clementi, M. . . . .   | Sonatinas. . . . .          | 36. . . . .     | 1, 2, 3, 4, 5, 6. |
| Gade, Niels W. . . . . | Christmas Pieces. . . . .   | 36. . . . .     |                   |

- |                             |                              |
|-----------------------------|------------------------------|
| No. 1. The Christmas Bells. | No. 4. Boy's Merry-go-Round. |
| 2. Christmas Song.          | 5. Dance of Little Girls.    |
| 3. The Christmas Tree.      | 6. Good Night.               |

Geibel . . . . . Gavotte Allemande.

Giese, T. . . . . Op. 298. Six melodious pieces.

- |                        |                             |
|------------------------|-----------------------------|
| No. 1. Tarantelle.     | No. 4. The Two Fisher Boys. |
| 2. Children's Feast.   | 5. Gavotte.                 |
| 3. Grandmother's Song. | 6. Funeral March.           |

Goldner, W. . . . . Gavotte Mignonne.

Gurlitt, C. . . . . Aus der Kinderwelt. . . . Op. 74.

- |                             |  |
|-----------------------------|--|
| No. 1. Morning Song.        | No. 12. Under the Linden Tree.               |
| 2. The Friendless Child.    | 13. The Sick Little Brother.                 |
| 3. Cradle Song.             | 14. In the Garden.                           |
| 4. In School.               | 15. The Snow Man.                            |
| 5. Slumber Song.            | 16. A Winter Day.                            |
| 6. Santa Claus Song.        | 17. The Ring Dance.                          |
| 7. Christmas.               | 18. The Sorrowful Hour.                      |
| 8. Merry Company.           | 19. Evening Prayer (Prelude and Choral).     |
| 9. The Tin Soldier's March. | 20. The Gentle Child and the Little Ruffian. |
| 10. The Bold Rider.         |  |
| 11. The Doll's House.       |  |

\* Associateship Music.

- Handel, G. F.....Six Fugues.  
 Handel, G. F.....Harmonious Blacksmith, theme with variations.  
 Heller, S.....Tarantelle.....Op. 85..No. 2.  
 Heller, S.....Curious Story.  
 Hiller, F.....Rythmical Studies\*....Op. 56..Nos. 1 to 13.  
 Hoffman, C.....Romance "On the Heights."  
 Ketterer, E.....Saltarelle.....Op. 266.  
 Kontski, A.....Polonaise.....271.  
 Kuhlau, F. E.....Sonatina.....20..No. 1.  
 Kullak, Theodor.....Scenes from Childhood..81..12 numbers.  
 Lichner, H.....Twelve Characteristic pieces.

No. 1. Entreaty.

2. Contemplation.

3. Longing.

4. After School.

5. To the Playground.

6. Solitude.

No. 7. Elegy.

8. Scherzo.

9. Polonaise.

10. Rondo.

11. Italian Romance.

12. Aria.

Liszt.....Liebesträume\*.....No. 2.

Loeschorn, A.....Aus der Kinderwelt....Op. 96..12 numbers.

No. 1. Sunday Morning.

2. The Little Postillion.

3. It was only a King.

4. In the Boat.

5. Entreaty.

6. The Cuckoo.

No. 7. The Hunt.

8. The Cradle Song.

9. A Little Dance.

10. The Little Soldier.

11. Catch Me.

12. Good Night.

Lysberg, C. B.....La Baladine.....Op. 51.

Mendelssohn, F.....Op. 72, six Christmas pieces.

Mendelssohn, F.....Songs Without Words :

Op. 19. No. 1. Sweet Souvenir.\*

19. 2. Regret.

19. 3. Hunting Song.\*

19. 4. Confidence.

19. 5. Restlessness.

19. 6. Venetian Gondellied.

30. 7. Contemplation.

30. 8. Without Repose.

30. 9. Consolation.

30. 10. The Estray.

30. 11. The Brook.

30. 12. Venetian Gondellied.

38. 13. The Evening Star.

38. 14. Lost Happiness.

38. 15. The Poet's Harp.

38. 16. Hope.

Op. 38. No. 17. Passion.

38. 18. Duetto.

53. 19. On the Sea Shore.

53. 20. The Fleeting Clouds.\*

53. 21. Agitation.

53. 22. Song of Triumph.

53. 23. Sadness of Soul.

53. 24. The Flight.

62. 25. May Breezes.

62. 26. The Departure.

62. 27. Funeral March.

62. 28. Morning Song.

62. 29. Venetian Gondellied.

62. 30. Spring Song.

67. 31. Meditation.

67. 32. Lost Illusions.

\* Associateship Music.

Op. 67. No. 33. Song of the Pilgrim.	Op. 85. No. 41. The Return.
67. 34. The Spinning Song.*	85. 42. Song of the Traveler.
67. 35. The Shepherd's Com- plaint.	102. 43. Belief.
67. 36. Serenade.	102. 44. Forsaken.
85. 37. Reverie.	102. 45. Tarantella.
85. 38. The Adieu.	102. 46. Retrospection.
85. 39. Delirium.	102. 47. The Moaning Wind.
85. 40. Elegy.	102. 48. The Joyous Peasant.
	102. 49. Gondoline.
Merkel, G.....Tarantelle .....	Op. 92.
Mills, S. B.....Gavotte .....	31.
Mozart, W.....Sonata, No. 6*	
Moszkowski, M.....Serenata.	
Ravina, H.....Etude de Style.....	Op. 14...No. 1.
Rummel, J.....Les Allegresses Enfantine, six easy pieces.	
No. 1. Valse.	No. 4. Tyrolienne.
2. Polka.	5. Galop.
3. Polka Mazurka.	6. Schottische.
Schubert-Schultz.....Minuet, D major.	
Schwarwenka, X.....Polish Dance.....	Op. 3.
Schumann, R.....Album for the Young. (New Steingraeber edition).....	Op. 68.
Schumann, R.....Bird as a Prophet .....	82...No. 8.
Schumann, R.....Novellette, No. 1.....	21.
Schumann, R.....Romance in F sharp...	28.*
Schumann, R.....Warum?.....	Op. 12...No. 3.*
Schumann, G.....Tarantelle.....	11.
Spindler, F.....12 Songs Without Words	44.
Spindler, F.....Drawing-Room Flower.	17.
Tschaikowsky, P.....Song Without Words in F.	

## ORGAN MUSIC.

Bach, J. S.....Sonata in E flat No. 1.*	
Bach, J. S.....Prelude and fugue in G minor (Peters' Edition, Book VIII, No. 5)	
Bach, J. S.....The "Little" G minor fugue (Peters' Edition, Book IV, No. 7).*	
Batiste.....Offertory, Op. 23, No. 2.	
Guilmant.....Marche Religieuse.*	
Guilmant.....Elegy in F minor, Op. 55, No. 3.	
Handel.....Concerto in B flat, No. 6.*	
Mendelssohn...Sonata in C minor, No. 2.*	
Mendelssohn...Prelude and fugue, Op. 37, No. 2.*	
Merkel.....Christmas Pastorale.*	
Rink.....Postlude No. 147, from "Practical Organ School."	
Stainer.....Organ Method.	

## GUITAR MUSIC.

Guitar method, by Carcassi.	Caprice, by King.
Arpeggio exercises.	Charming Gavotte, by Le Thiere.

\*Associateship Music.

## HYMN TUNES.

*Long Meter.*

Creation,	Loving Kindness,	Rockingham,
Duke Street,	Luther,	Rothwell,
Germany,	Mendon,	Solid Rock,
Hamburg,	Migdol,	Tallis' Evening Hymn,
Harmony Grove,	Missionary Chant,	Uxbridge,
Hebron,	Old Hundred,	Ward,
Leyden,	Park Street,	Windham.

*Common Meter.*

Antioch,	Colchester,	Geer,	St. Ann's,
Arlington,	Clarendon,	Manoah,	Varina,
Azmon,	Coronation,	Marlow,	Woodstock,
Balerna,	Cowper,	Mear,	Warwick,
Bemerton,	Dundee,	Noel,	Woodland.
Christmas,	Downs,	St. Martyn's,	

*Short Meter.*

Boylston,	Gorton,	Newark,	State Street,
Carlisle,	Haydn,	Olney,	St. Thomas,
Comber,	Handel,	Olmutz,	Thornton,
Cranbrook,	Laban,	Shirland,	Withington.
Dennis,	Leighton,	Silver Street,	

L. P. M., Nashville. C. P. M., Meribah. H. M., Lenox. 6s and 4s, America, Italian Hymn, Olivet. 6s and 5s, Morning. 7s, Pleyel's Hymn, Solitude. 7s and 6s, Amsterdam, Missionary Hymn, Jerusalem the Golden, Webb. 8s and 7s, Autumn, Harwell, Faben, Sicily. 11s, Portuguese Hymn. 12s, Scotland.

## LITERATURE.

## LANGUAGE.

Alphabet Sheets; Wait's Point Primer; Point Readers, Nos. 1 to 8; Westlake's 3,000 Word Speller; Caesar's Commentaries (Latin); Allen's Latin Vocabulary, three volumes; A Class-book in Etymology; Swinton's Word Method Speller; Metcalfe and Bright's Language Exercises; Reed and Kellogg's Higher Lessons in English, two volumes; Collar and Daniell's Beginner's Latin Book; Reed and Kellogg's Word Building; Allen and Greenough's Latin Grammar, three volumes; Wait's Point Primers, new series, three parts; Talks with Caesar; Words and Their Uses, Richard Grant White; Seaside and Wayside Series of Nature Readers, six volumes.

## POLITICAL SCIENCE.

Constitution of the United States and Declaration of Independence; Fisk's Civil Government, two volumes; Outlines of Economics, R. T. Ely, two volumes.

## MENTAL PHILOSOPHY.

Loomis' Mental and Social Culture; Psychology, by William James, three volumes.

## NATURAL SCIENCE.

Gage's Elements of Physics, three volumes; First Steps in Scientific Knowledge, by Paul Bert, three volumes.

## HISTORY AND BIOGRAPHY.

Barnes' Brief History of the United States, three volumes; Young People's History of France, Miss Yonge, two volumes; Warren Hastings; Barnes' Primary History of the United States; Barnes' General History (Political), three volumes; Barnes' General History (Civilization), two volumes; Young People's History of England, Miss Yonge; Young People's History of Rome, Miss Yonge; Young People's History of Greece, Miss Yonge.

## MATHEMATICS.

Multiplication Tables; Robinson's Written Arithmetic, three volumes; Captions from Wells' Plane Geometry (demonstration and cuts omitted); Book of Diagrams from Wells' Plane Geometry; Wells' Plane Geometry in full, two volumes; Hall's Primary Arithmetic Reader; Peck's Algebra, two volumes; Colburn's Mental Arithmetic; Wells' Solid Geometry; Wells' Trigonometry; Logarithmic Tables of Numbers; Logarithmic Tables of Sines, Cosines, Tangents and Cotangents; Logarithmic Tables of Natural Sines, Cosines, Tangents and Cotangents.

## PHYSIOLOGY.

Huxley's Physiology, two volumes; Temperance Physiologies, Pathfinder Series, three volumes.

## GEOGRAPHY.

Maury's Physical Geography, two volumes; Essentials of Geography, Fisher; Cardboard Maps, bound in three volumes, 18x19 inches.

## TRAVELS AND ADVENTURES.

Tales of Adventure, two volumes; Tales of Discovery, two volumes.

## NOVELS AND PROSE DRAMAS.

Picciola, two volumes; Undine; Selections from Tales from Shakespeare, by Charles and Mary Lamb, two volumes.

## POETRY AND POETIC DRAMAS.

Snow-bound, Whittier; Idyls of the King; Enid, Elaine and Guinevere, by Tennyson; Selections from Longfellow; Selections from Holmes; Selections from Whittier; The Tempest, Shakespeare.

## CHILDREN'S BOOKS.

Rab and His Friends; Rill from the Town Pump and Mrs. Bullfrog; Feathertop; Jack, the Giant Killer; Puss in Boots; Tales from the Arabian Nights; Æsop's Fables; Selections from Grimm's Fairy Tales; Hans Christian Andersen's Fairy Tales.

## RELIGIOUS.

Dairyman's Daughter; Bible Blessings; Pilgrim's Progress; Selections from Thomas à Kempis; Woodman's Nannette and Other Tales; In His Name; Looking Unto Jesus; Stalker's Life of Christ; Wee Davie, and a Trap to Catch a Sunbeam; Hymn Book, two volumes; Sunday School Weekly; Two Addresses by Professor Henry Drummond.

## MISCELLANEOUS.

Irving's Sketch-book, three volumes; Self-help, three volumes; Selections from Chapters on Animals; Emerson's Conduct of Life, two volumes.

# LIST OF PUPILS.

---

## MALES.

ACKERMAN, JOSEPH W.  
 AMROCK, JAMES  
 AUSTIN, WILLIAM B.  
 ANGUS, THOMAS  
 BAKER, WALTER E.  
 BAPTIST, EDWARD G.  
 BEETZ, CHARLES  
 BENNETT, WALTER J.  
 BRICKLEY, HENRY  
 BOLLENBACH, JACOB  
 BUCK, FRANK H.  
 BURGMYER, JOHN P.  
 BLUMENTRITT, CHARLES  
 CARRY, PETER  
 CANAVAN, THOMAS  
 CLARKE, JOHN  
 CARMODY, GEORGE M.  
 CHRISTIE, FREDERICK L.  
 COOK, ISAAC  
 COLLINS, CORNELIUS  
 CONNERS, EDWARD  
 CRONIN, PATRICK  
 CROWLEY, JAMES J.  
 CONRAD, JACOB W.  
 CRUSER, LESLIE  
 DAVIDSON, DONALD F.  
 DEMAREST, PETER  
 DIETZ, LOUIS  
 DUNIVAN, JAMES J.  
 DUFFY, WILLIAM A.  
 EDWARD, ERNEST  
 ENDERLIN, WILLIAM H.  
 FREUTENRICH, FRANK  
 FIRMAN, LOUIS  
 GARDNER, PATRICK  
 GILBERT, LESTER B.  
 GILMARTIN, MICHAEL  
 GILGER, FRANK S.  
 GOLDSTEIN, ISAAC  
 HAMMOND, CHARLES  
 HARGAN, ARCHIBALD E.  
 HARTY, WILLIAM  
 HARVEY, ROBERT J.  
 HANNAN, PATRICK  
 HEISLER, CHARLES L.  
 HILL, CHARLES J.  
 HODGINS, CORNELIUS  
 HOLMES, EMANUEL  
 JONES, WILLIAM  
 KELLY, JAMES  
 KELLY, LAWRENCE  
 KNIGHT, J. W. HARVEY  
 KUMMER, WILLIAM H.

LANGER, JOSEPH  
 LANTRY, MICHAEL  
 LAKE, GEORGE  
 LOPE, FREDERICK  
 MAHER, PATRICK  
 MAHLE, CHARLES W.  
 MALCOLM, WILLIAM  
 MACON, JAMES  
 McCARTHY, MORRIS  
 MEINERT, SYLVESTER  
 MERC, FREDERICK  
 MEINERT, CHARLES A.  
 MICK, ANDREW  
 McBRIDE, JOSEPH  
 MICOLASI, BELA  
 MORAN, FRANCIS  
 MONOHAN, CHARLES  
 MOORE, WILLIAM E.  
 MURPHY, JOSEPH  
 MULHOLLAND, J. EDWARD  
 McCUE, JOHN  
 McGuIRCK, PETER  
 NAYLOR, ROBERT V.  
 NEVILL, MICHAEL  
 NELSON, EDWARD L.  
 O'MALA, JAMES J.  
 O'NEIL, JAMES  
 OSBORNE, EDWARD  
 PARKER, WILLIAM S. S.  
 PFEIFER, FREDERICK  
 PERDUE, FRANK B.  
 PROUGHTEN, WILLIAM J.  
 REED, HERSCHELL H.  
 RENNIE, RANDOLPH  
 RESTREPO-WRIBE, CARLOS  
 RICKER, JOHN  
 RICHMOND, ARTHUR  
 ROPER, WILLIAM T.  
 RUMLER, GUSTAV F.  
 SAHL, ALBERT W.  
 STARK, ERNEST F. C.  
 SCHLEGEL, CHARLES A.  
 SCHELCHER, CONRAD  
 SCHNEIDER, CHRISTIAN  
 SMITH, EDGAR H.  
 SCHIMPP, WILLIAM  
 SINSCHMEIER, ABRAM  
 SCHROEDER, THEODORE  
 SCHOTT, WILLIAM  
 SYFERT, RICHARD  
 TORBECK, GEORGE M.  
 TOPPING, EVERETT  
 THOMPSON, FRANK

THOMPSON, WALTER  
 TROUTMAN, THEODORE C.  
 TUCKHORN, WALTER  
 TYNAN, ANDREW  
 VAN DER WYK, HERMAN  
 WISELY, ALEXANDER J.

WHITE, BENJAMIN  
 WILLIAMSON, MORRIS  
 WINKLEMAN, FREDERICK  
 WILSON, LESTER  
 WITTENBERG, NATHAN  
 WOLFF, MARCUS

## FEMALES.

BAKER, JENNIE L.  
 BLACKBURN, RUTH  
 BLAGBROUGH, EMMA  
 BARR, FLORENCE C.  
 BARRY, MARY  
 BEATTY, MADELINE  
 BECKER, CORDELIA J.  
 BENNETT, JANE  
 BENNETT, NELLIE  
 BIRTLES, MARY E.  
 BRITTON, DORETTA  
 BUTLER, E. LORETTA  
 BUSEE, JOSEPHINE  
 CASANOVA, LOUISA  
 CLARK, DELLA  
 CARTAUZO, CATHERINE  
 COONEY, MARY  
 CONNERS, ANNIE  
 COSGROVE, A. MAUDE  
 DE FRANCESCHA, THERESA  
 DIBBS, LILY  
 DIEDRICH, ROSA  
 DICKINSON, CATHERINE  
 DOWD, MARGARET J.  
 DRUMGOOL, MARY  
 DRUM, MARGARETTA  
 DUFFY, ANNA  
 EARLE, EDITH  
 EGGERS, ADRIENNA  
 EVANS, MARY E.  
 FLANIGAN, EMILY  
 FELDMAN, AUGUSTA  
 FREY, LOUISA H.  
 FINN, CATHERINE  
 FLYNN, M. LORETTA  
 FLYNN, ELIZABETH  
 GERSON, LOTTIE  
 GREISS, THERESA  
 GRIFFIN, SARAH A.  
 GUFF, SARAH  
 HANLEY, MARY A.  
 HANNEMAN, BERTHA  
 HEFFREN, MARY  
 HENRY, NELLIE G.  
 HERBERT, FANNY  
 HECKEL, BARBARA  
 HINCHMAN, DELPHINE  
 HORAN, ELIZABETH  
 HOGAN, MARGARET R.  
 HUGHES, ROSE  
 HUMBLE, ELLA  
 HUTCHINSON, C. E.  
 JARSCHOFF, SARAH

JOHNSON, MARTHA  
 KNAPP, SARAH E.  
 KELLY, SARAH J.  
 KOENIG, AMELIA  
 KILBURN, CATHERINE  
 KING, GRACE H.  
 KOEHLER, LOUISA  
 KURZ, LOUISA R.  
 LEVY, ANNIE  
 LICHTENBERG, HELEN  
 MAHER, ANNIE  
 MASKER, LILY I.  
 MEIRDERICKS, AMELIA  
 McKECHINE, MARY T.  
 McKIEVER, JENNIE  
 McMILLAN, EMMA  
 McDONOUGH, M. J.  
 McHUGH, FLORENCE  
 MORAN, MARY  
 MURPHY, ELIZABETH  
 MYERS, CATHERINE  
 NEUHUT, LEAH  
 O'REILLY, AGNES  
 PALMER, LOIS  
 PHELAN, ELIZABETH  
 PITT, ROSETTA  
 PROSS, JESSIE  
 PROUT, CORA L.  
 PUCK, ALICE  
 RICKER, FRANCES K.  
 SCHWANDER, DAISY  
 SAGEFKA, MATILDA  
 SHEA, MARGARET  
 SEITZT, FRANCESCA  
 SCHLINDWEIN, WINIFRED  
 SILK, MARY E.  
 SMITH, LOUISA  
 SCOTT, VIOLET  
 SCULLIN, CAROLINE  
 STRUTHERS, EFFIE M.  
 SCHUMACHER, ELIZABETH  
 SULLIVAN, FRANCES M.  
 THOMSON, MARION  
 VANDERBILT, AMBER L.  
 WALLACE, MADELINE  
 WEIGAND, ELSIE  
 WITZELL, CATHERINE  
 WILLIAMSON, CATHERINE  
 WITTICH, IDA  
 WOODS, THERESA  
 YEOMANS, JULIA A.  
 YOUNG, AGNES







NINTH AVENUE, 33d AND 34th STREETS.







